VOGUE

INCORPORATING VANITY FAIR

FASHIONS FOR "LOCAL EVENTS" ALL ACROSS AMERICA

ADVANCE RETAIL TRADE EDITION



TRAVEL FEATURES:

CANADA - 6 pages

HANDBOOK FOR SPAIN

LONDON RESTAURANTS

PARIS BISTROS

MAY 15, 1951
50 CENTS



Beautiful Hair

BRECK

ENJOY BRECK HAIR AND SCALP TREATMENTS AT YOUR BEAUTY SHOP



Breck Hair and Scalp Treatments will keep your hair looking its best. Ask your beautician about the correct Breck Treatment for your hair. A Breck Treatment includes: a relaxing massage with a Breck Hair Cream, a thorough shampoo with one of the three Breck Shampoos, and a refreshing massage with a Breck Hair Lotion. Breck Treatments, before and after a permanent, make possible a softer, more attractive and longer lasting wave.

Visit your beauty shop for Professional Breck Hair and Scalp Treatments.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · SAN FRANCISCO · OTTAWA CANADA

VOGUE

TRADE EDITION MAY 15

HOW TO USE THIS ISSUE:

apply Vogue's summer travel and "local events" fashion themes to your own merchandise on a store-wide basis

a reminder:
1951 NATIONAL
IRISH LINEN WEEK
starts **MAY 14**

Tie-in your summer fashions with this important campaign.

QUOTE VOGUE AND SELL

these fashion points from the **MAY 15 ISSUE** *in advertising, displays, and sales training*

"FASHIONS FOR 'LOCAL EVENTS' ALL ACROSS AMERICA" *(Pages 86-93)*

"Three women with three different ways of life arrange their wardrobes for summer plans." An idea to adapt to the 'local events' in your own city, illustrated with fashions that could be worn for similar events from Maine to California.

SUMMER TRAVEL IDEAS

"A CHECK-LIST FOR A WELL-DRESSED WEEK END" *(Pages 58-61)*
A pictorial review, from sunglasses to luggage, of fashion needs for summer week ends.

"NEW LUGGAGE: THE MARKING; THE MAKING" *(Pages 96-97)*
For identification, the painted symbol (new customer service). More promotable suggestions: sturdy plastic or nylon materials; sizes for every purpose; hardy construction.

"A SUMMER'S WORTH OF LINGERIE: 3¼ LBS." *(Page 104)*
Gossamer nylon lingerie weighed in for summer travel.

"NICE WAY TO LOOK" *(Pages 50-57)*

Out-of-town summer clothes "on the piece plan": shirts, slacks, shorts, blouses, sweaters and skirts that multiply "into hoards of costumes". The fashion emphasis is on classic designs of moderate price, built around a consistent colour plan (*i.e.*, "black and white *and*" pastel accessories).

COLOUR NEWS

"GROWING COLOUR—SUMMER GREEN" *(Pages 44-47)*
From pale lettuce to dark olive, a story to promote for day, late-day, evening.

"UN-MATCHED BEAUTY: PINK AND RED" *(Pages 48-49)*
The news: pink and red mixed rather than matched in both fashions and cosmetics.

MORE IDEAS

"DENIM IT IS" *(Pages 40-43)*
"...$56 AMERICAN PLAY WARDROBE *(Pages 94-95)*
"THE NEWS IS IN THE COTTON" *(Pages 98-99)*

SEE "VOGUE SAYS" QUOTES ON PAGE 4.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, MAY 15, 1951, VOL. 117, NO. 9

YOUR STORE:
starting point
of summer travel

Beginning in May, your store can look forward to four months of summer selling to customers who choose this time to travel. The full scope of this holiday business reaches far beyond the *local vacationers* who go away for all or part of the summer season. Those who leave early represent the important upswing in your summer sales during May and June; others may delay their holiday until July or August, indicating a genuine need for your store to continue featuring *vacation merchandise* during all the warm-weather months. A second profitable category includes the *transient customers* who go through your city and shop en route to a resort. And a third segment of new business stems from the many visitors who will *spend their vacation in your city*. Each of these three groups has specific needs that vary. Their coming and going will *extend* your travel business promotion far into the summer. On these pages, Vogue suggests some of the ways your store can plan to serve their different fashion requirements.

the local customer

who goes away for the entire season will shop for a *complete summer wardrobe*. Clothes are needed for all occasions: active sports, travel, village or seaside life, bathing suits, late-day and evening activities. Items like shoes, lingerie, stockings, and cosmetics will be purchased on a wardrobe basis, particularly if the customer is travelling to a rural area. For the woman customer with a family, the shopping list may include complete summer outfitting for her children and husband, and home furnishings for her summer cottage. This is the customer who should be encouraged by your sales staff to write to your store during her vacation for *extra merchandise* (i.e., a new, mid-season bathing suit or more towels and sheets). A simple card file system in every department would help to build this mail-order business and give the customer the assurance that certain clerks, known to her by name, are familiar with her taste. To the local customer who plans a shorter holiday later in the summer, your store has an opportunity to sell *two wardrobes:* one suited to hot-weather life in the city, and a second set of additions, with an emphasis on sports clothes and bathing suits, for the vacation period. This is the customer who may plan to *spend more* for her resort or cruise clothes because she wants every detail of her long-awaited holiday to approach perfection. She is an important reason why your stocks of summer dresses, coats, suits and separates should be *kept at a high fashion level* well into the summer, so that she does not feel her choice is limited to post Fourth of July mark-downs. She is also a potential customer for your luggage department, for summer beauty preparations, and, during the weeks preceding or following her vacation, for week-end hostess gifts.

the transient customer

may visit your store during a brief stop-over in your city while travelling, or may come into town for one-day shopping trips from a nearby resort. As a stranger in your area, his or her first impression of your store may come from the quality of your newspaper advertising, the appeal of your window displays, and the courtesy and interest of your sales personnel. This is the customer to whom you will sell *individual pieces* of summer merchandise rather than an entire wardrobe. For them, the especially tempting dress, bathing suit or sport shirt *carrying your store label* will always be referred to, in future conversation, as having come from your store. Through just such a simple reminder, the customer who makes a satisfactory single purchase may become a very profitable charge-account customer even though living many miles away most of the year. (Train your sales staff to recognize this type of summer store visitor, and provide attractive application cards for opening charge accounts at the point of sale.) The transient customer will also have special interest in fashions and gift items with a *regional flavour* (i.e., Indian jewellery in the Southwest; New England canned food products; sports clothes made in California). Re-check the gift-wrapping and package mailing service your store offers this purchaser, and promote this souvenir and gift trade in your local advertising and displays (good extra mediums: summer-theatre programs, or display space in your local airport, railroad or bus terminals).

the city-vacation customer

probably will have chosen to spend a holiday in your area because of all the attractions a metropolis offers: theatres, concerts, art galleries, restaurants, hotels, sight-seeing, sports events, and most certainly *big-city shopping*. It is very possible that he or she has looked forward to visiting your store for a long time, particularly if you have used national magazine advertising to build its prestige. This is the customer who will have the time to see many departments, as opposed to the transient who may have only a few minutes to make a quick purchase. Here, again, you have an opportunity to add to your charge-account list, to promote your gift items and children's clothing and toys. In your fashion departments, this type of customer may shop for a new Autumn suit or coat, for back-to-school clothing for her children, or for home furnishings that she cannot obtain in the same wide range of choice in her own town. Here is your store's chance to prove the versatility of your merchandise by promoting an *early selection of transition fashions* that carry into Autumn. If the city-vacation customer is a man, he may be interested in gift selections from your accessory, jewellery and perfume departments. Again, make gift boxes and wrapping especially decorative to serve as an advertising medium. Consider publishing an attractive booklet describing your store's services which might be given away at the information or travel desk of local hotels. And consult with your local Chamber of Commerce about planned conventions or group meetings at which your store could make a special bid for city-visitor business.

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: MAY 15TH

Use these quotations in your advertising and/or on window or departmental cards.

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted sheets *b. on 12" x 15" unmounted sheets* *c. on 5" x 7" tent cards for counters*

Check the number and type of each card wanted and return this coupon to us, please (5/15)

VOGUE SAYS: *"Denim it is"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Un-matched beauty—pink and red"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Growing colour—summer green"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Summer in pieces—usefully divisible"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Summer separates—nice way to look"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Crisp bathing suit—cut and colour flattery"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Budget wardrobe for a beach-and-sailboat summer"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Fashion plan for the 'local events' in your life"*
a ☐ *b* ☐

VOGUE SAYS: *"Summer wardrobe—flexible as the life you lead"*
a ☐ *b* ☐

VOGUE SAYS: *"Check list for a well-dressed week end"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"New luggage materials—handsome, tough"*
a ☐ *b* ☐

NAME_____ STORE NAME_____

STREET_____

CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell fashions for "Local Events"

VOGUE SAYS: "Jacketed black silk—for a stadium concert"
VOGUE SAYS: "Summer theatre dress-and-coat—thin, thin cotton"
VOGUE SAYS: "Linen dress for spectator sports, country luncheons"
VOGUE SAYS: "For summer evenings in town—black piqué dress"
VOGUE SAYS: "Neat, well-cut dress—for any golf course"
VOGUE SAYS: "Country dance dress—young, cool, non-urbane"
VOGUE SAYS: "Bare-shouldered rayon dress—for village shopping"

To sell the fashion of summer travel ideas

VOGUE SAYS: "The going is easier with marked luggage"
VOGUE SAYS: "Lightweight suitcase and train box—for packing the works"
VOGUE SAYS: "Jewel case—week-end necessary"
VOGUE SAYS: "Dinner-at-home pyjamas—week-end flash"
VOGUE SAYS: "A summer's worth of lingerie—packable, lightweight"
VOGUE SAYS: "Nylon tricot slip—travel necessity"
VOGUE SAYS: "Travel nightgown—nylon tricot, net, lace"
VOGUE SAYS: "Pretty conservatives—week-end mainstays"
VOGUE SAYS: "Linen dress—for any week-end sun hour"
VOGUE SAYS: "A wool coat—week-end evening coverage"
VOGUE SAYS: "Silk Shantung dress to arrive and leave in"

To sell the fashion of summer separates, beach wear

VOGUE SAYS: "Separates multiply into hoards of costumes"
VOGUE SAYS: "A consistent colour plan for assembled separates"
VOGUE SAYS: "Summer in pants"
VOGUE SAYS: "New slacks—leaner legs, higher waist"
VOGUE SAYS: "Bermuda-length shorts"
VOGUE SAYS: "A shirt without chi-chi—summer find"
VOGUE SAYS: "Colour banded, scoop necked shirt—summer news"
VOGUE SAYS: "White piqué separates—for country parties, dinners"
VOGUE SAYS: "The halter frees your arms for the sun"
VOGUE SAYS: "A skirt with flying fullness"
VOGUE SAYS: "The sailcloth blouse—good mixer"
VOGUE SAYS: "The boat-necked shirt"
VOGUE SAYS: "The one-piece bathing suit—non-nonsense cut"
VOGUE SAYS: "The coin-dotted bathing suit"
VOGUE SAYS: "Blouse and skirt—divisible by two"
VOGUE SAYS: "Have a second suit for afternoon swimming"

To sell colour in fashions and cosmetics

VOGUE SAYS: "Pink and red mixed—newer than matched"
VOGUE SAYS: "Pink mouth, red nails—a summer Something"
VOGUE SAYS: "With pink and red fashions—pink and red lips, nails"
VOGUE SAYS: "Summer green—a walking oasis"
VOGUE SAYS: "Mixed green separates—appetizing look"
VOGUE SAYS: "Turquoise jewellery—with mixed greens"
VOGUE SAYS: "Coral, garnet—accent colours for greens"
VOGUE SAYS: "Piqué separates—shaved ice white"
VOGUE SAYS: "Beach denim—charcoal grey"

To sell the fashion of denim

VOGUE SAYS: "Denim—summer equivalent of grey flannel"
VOGUE SAYS: "New-coloured denims—wonderful with sunburns"
VOGUE SAYS: "Dressmaker denim sundress and jacket—week-end formula"
VOGUE SAYS: "The denim duster"
VOGUE SAYS: "Denim blue jeans—the real thing"

To sell the fashion of new-textured cottons

VOGUE SAYS: "Chiffon, serge, jacquard—all cotton"
VOGUE SAYS: "Cotton chiffon—new summer joy"
VOGUE SAYS: "Cotton serge—firmly tailored"
VOGUE SAYS: "New town suit—cotton jacquard"



George Platt Lynes

SPOTLIGHTED

is the word for our copy of Piguet's inimitably draped silk chiffon. The epitome of gossamer grace . . . white with a flourish of yellow or apple green . . . black with wheat . . . and all black.

For immediate wear, $235.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Match-Mates



$10.00*



$8.00*

$10.00*

$4.00*

for Leading Ladies ...

and the Men in their Lives

Send your gift wishes with matching leatherware that compliments your good taste. Slender wallets (with detachable pass cases) to slip in your pocket without a bulge . . . key cases with identification cards and special device for detaching keys . . . a wide range of companion pieces in rich Desertan, Sequoia or other lustrous leathers at various prices. At department and specialty stores everywhere.



*Plus Tax

RUMPP
"The Sterling of Leatherware"

Gift Ideas Galore!

Send for your Rumpp Gift Folder now.

C. F. Rumpp & Sons
5th and Cherry Sts.
Philadelphia 6, Pa.



$9.00*



$25.00*



$6.00*

Vogue
May 15th, 1951

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

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Whole No. 1869



COSTUME BY CHRISTIAN DIOR—NEW YORK PHOTOGRAPHS BY JOHN RAWLINGS

Coolest, most comfortable way to go between New York and Chicago

UNLIMITED ROOM-TO-ROAM

when you travel the 20th Century Limited



The finest train in the world gives you luxurious travel in the true sense. Space to move about in—to relax in—space to spare. Take a suite, bedroom or roomette—all air-conditioned and magnificently appointed. Have the privacy you'd enjoy in your own home, the service you'd expect in a luxury hotel. From streamlined Diesel to Lookout Lounge, from cocktail time to breakfast, the Century speeds you along the Water Level Route in unparalleled comfort.

It's a luxury hotel on wheels—specializing in smoothness, safety, service! Sleep like an angel in your oversized bed, wake up fresh as the morning at your destination.

New York Central

THE WATER LEVEL ROUTE—YOU CAN SLEEP



Visions of loveliness come to life . . .
new Dream Step* play shoes have that
'round-the-clock versatility that extends your
wardrobe to make you fashion-right whatever the occasion.
In fine, soft, white leathers at $3.99 to $5.99.

Dream Step*

For name of nearest store write
Dream Step, 35 North 4th Street, Columbus, Ohio.

★ Reg. U. S. Pat. Off.



Lastex
Reg. U. S. Pat. Off.

...the miracle yarn
that made swimsuits
High Fashion

UNITED STATES RUBBER COMPANY
ROCKEFELLER CENTER • NEW YORK

don't be penny-wise...beauty-foolish

■ Cut corners on cleansing cream and you short-change your face. No matter what "special" creams you require, beauty begins with the way you cleanse your face. And beauty flourishes with **LUXURIA** Cleansing Cream. Luxuria may cost pennies more, but let your own face—not your purse—judge the difference those few cents make in cleansing quality, in texture, in fragrance, in beautifying ingredients . . . in the really wonderful things Luxuria does for your skin.



made to go together

to keep your skin

fresher, lovelier . . . longer

LUXURIA CLEANSING CREAM, 1.25, 2.50*, 4.00**

LUXURIA SKIN LOTION, 1.00, 1.75** **plus tax*

HARRIET HUBBARD AYER

505 PARK AVENUE, NEW YORK 22, N.Y.

LUXURIA... *famous*



Ayer way to loveliness

Rogers

makes a beautiful summer with their gown and peignoir of "Illustra" rayon tricot, frosted with Venise daisies and frilled with nylon net. Gown, 4.50; peignoir, 5.95.

At BEST & CO., New York • THE MAY CO., Cleveland • MACY'S, San Francisco

Rogers Lingerie, Executive Offices, Chattanooga, Tenn.

There's more than one resort fashion
that will "do things"
for you...



but only one

face powder

to do the most for your beauty



\$2, \$3 the box (Introductory Size \$1) plus tax.

. . . the one face powder hand-blended exclusively for you . . . to a formula created for your individual skintone . . . adding the tints your sun-bronzed skin will call for . . . helping you look your loveliest in all your sun and summer fashions. Above all, you'll love the luxury of having your very own . . .

made-to-order face powder by

Charles of the Ritz

*DUPLIQUETTES... because I need
the best stockings money can buy-





*DUPLIQUETTES... because I want
the best stockings money can buy.

a gay, light-hearted answer to all your
dreams of stocking perfection are sheer, sheer,
wondrously sheer Dupliquettes.
Select from sprightly, singing, new spring shades...
in 15 denier, 60-gauge Spurgeon-ized Vintage Nylon—
in custom-sized lengths with whisper-soft framed heels
...for a lovelier accent to your "best-dressed" wardrobe.

$1.95 *at good stores most everywhere*

Today's best dressed women are wearing *DUPLIQUETTES

THE ORIGINAL FRAMED HEEL STOCKING
IN THE LITTLE PURPLE BOX.

Originated by Spurgeon
*U.S. Design Patents 151732-3

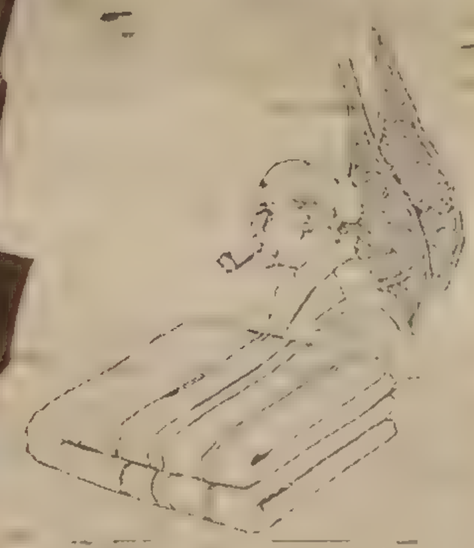
SPURGEON HOSIERY CORPORATION — 100 BERKLEY STREET — PHILADELPHIA 44, PA.

...in CANADA it's MORGAN'S

MONTREAL

TORONTO

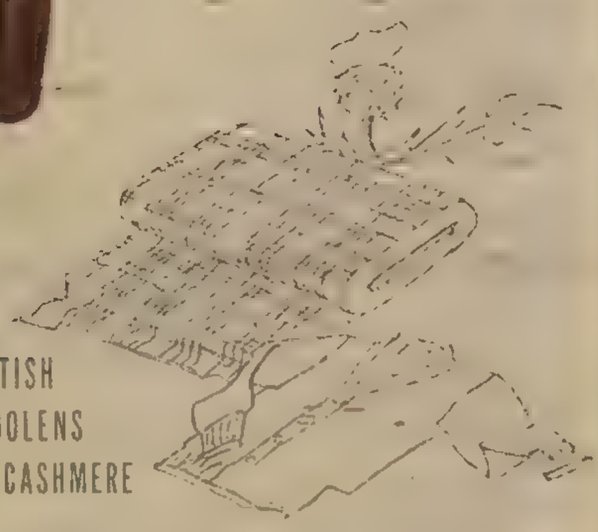




HUDSON'S BAY BLANKETS



ENGLISH CHINA



SCOTTISH
WOOLENS
AND CASHMERE



IRISH LINENS



FRENCH
PERFUMES

HENRY MORGAN & CO. LIMITED

Canada's Quality Department Store — Established 1845

The lady says "Yes"... he wears Lebow *Clothes*



MR. JEFFREY A. ABEL AND MR. ROBERT S. MAURER, AS SKETCHED FROM LIFE FOR LEBOW CLOTHES

SUPER COOL TROPICALS—*for a well-turned-out season in the sun.*

Double-breasted Starlight Blue for every occasion; Moonlight Glen for informal wear.

Introducing Lebow's newest men's fashion origination, the "Narrow Line" model.

Just a few of the stores where Lebow Clothes are sold. For name of dealer in your area, write Lebow Bros., Inc., Baltimore 2, Md.

Little Rock, GUS BLASS CO.
St. Louis, BOYD'S
Denver, DANIELS & FISHER STORES CO.
Dallas, DREYFUSS & SON
Lubbock, Texas, THE DUNLAP CO.
New Orleans, GODCHAUX'S
Pittsburgh, KAUFMANN'S DEPT. STORE
Jacksonville, LEVY'S
Dayton, THE METROPOLITAN CO.
Oklahoma City & Kansas City, ROTHSCHILD'S
Los Angeles, J. W. ROBINSON CO.
Atlanta, RICH'S, INC.
Washington, LEWIS & THOS. SALTZ, INC.
Houston, SAKOWITZ BROS.
Austin, E. M. SCARBROUGH & SONS, INC.
Fort Worth, WASHER BROS.

In New York—LORD & TAYLOR *for Lebow Clothes*

Santa Fe

Super CHIEF

Your

"Grand Hotel" *on rails*

new

Super Chief

Daily between Chicago and Los Angeles

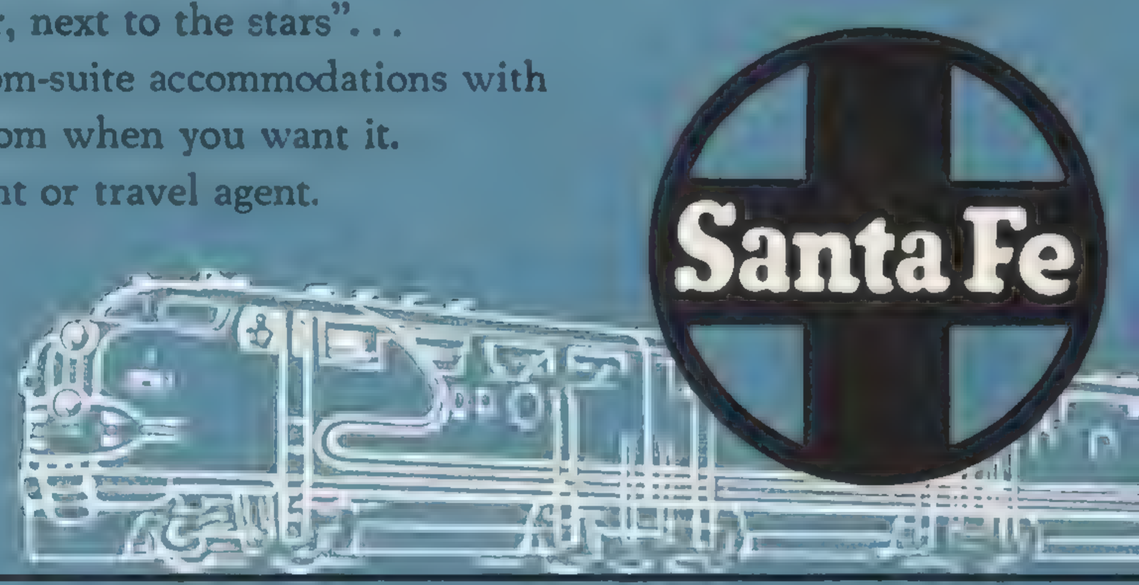
Be pampered every mile of the way . . . on the new Super Chief, with all the luxuries and services of a fine hotel!

Enjoy the Turquoise Room—the only private dining room on rails . . .

The Pleasure Dome—"top of the Super, next to the stars" . . .

Smoother-riding cars—all room and room-suite accommodations with "push-button" radio and music in your room when you want it.

For reservations, consult any ticket agent or travel agent.



R. T. Anderson, General Passenger Traffic Manager, Santa Fe System Lines, Chicago 4, Illinois

For you, Darling...

THE BRIGHTEST DIAMOND OF ALL!

cut by **Multi** *facet*



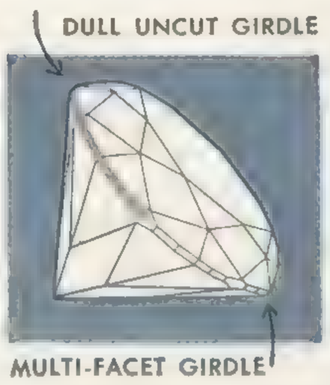
Ring settings by Rubel & Berthier, Inc.

New and startling cutting makes fine diamonds more brilliant, more beautiful and accentuates their size

The diamond is a sleeping beauty! Uncut, it is lifeless. It is only through faceting—cutting of tiny windows on the stone—that man has learned to release its brilliance.

Usual diamond has 58 facets but the girdle is left dull and uncut.

Now Multi-Facet, by its exclusive and patented process, cuts 40 extra facets strategically around the girdle of the stone—98 facets in all—allowing it to blaze in its fullest splendor.



Before you select a diamond, be sure to see the startling and wonderful new cutting that gives the diamond maximum brilliance, heightens its beauty and accentuates its size. Only fine white diamonds are selected by Multi-Facet for this exclusive new cutting which also makes possible stronger, safer setting and prevents chipping. Whether your ring is to cost $100 or $1000 or more, you will want this more magnificent diamond—made brighter and more beautiful by Multi-Facet. Sold only by franchised jewelers.

Ask your jeweler or write Multi-Facet for "The Diamond Through History"... gives background on diamonds and explains in detail the new cutting by Multi-Facet.

THE MULTI-FACET COMPANY 666 FIFTH AVENUE, NEW YORK 19, NEW YORK



Frosty Pink

in cool, comfortable

Celanese* acetate tricot

Like a shimmering frost on pale pink crystal . . . this beautifully shirred gown for summer luxury. Designed by Dutchess in ever-cool Celanese tricot of acetate rayon, that wonderful fabric that launders so easily, won't run, feels smooth and fresh always.

Pink, white, buttercup, cerise, royal, nile, turquoise. Sizes 32 to 40.
About $4. At Filene's, Boston; Strawbridge & Clothier, Philadelphia;
The J. L. Hudson Company, Detroit; J. W. Robinson Co., Los Angeles.
For other stores see back of book listing.
Celanese Corporation of America, 180 Madison Ave., New York 16.

*Reg. U.S. Pat. Off.

Celanese*

ACETATE RAYON TRICOT

Wamsutta revolutionizes voiles into Supervoiles . . . snowdrift cool . . . floating crisp through the live-long day . . . forever-fresh because they're Tebilized for crush-resistance. Lynbrook does two in town colors . . . one, with frosty touches, 10 to 20; the other, with border down the front, 10 to 18. Each, $14.95.

At Lord & Taylor, New York; Jelleff's, Washington, D. C.; D. H. Holmes, New Orleans. Wamsutta fabrics also available by-the-yard at better stores.

WAMSUTTA *Fabrics*

Wamsutta

WAMSUTTA MILLS, NEW BEDFORD, MASS.



YOURS in an instant!

...the fascinating glamour
of a delicate ultra-smooth complexion
created by the magic of MAX FACTOR'S
PAN-CAKE make-up in nature's*
Color Harmony and Sun-Tan skin tones.
Never drying...tenderly protects
your skin for extra hours of loveliness.
The complexion secret of the world's
most fascinating women...

—the one and only

PAN-CAKE* MAKE-UP

by Max Factor • Hollywood

*PAN-CAKE (TRADEMARK) MEANS MAX FACTOR HOLLYWOOD CAKE MAKE-UP

Artemis

mixes moonbeams with lace

and offers you

Moonlight White

Slip with nylon net ruffled skirt and embroidered nylon net on the lace trimmed bodice, about $5. Slip with self ruffle and lace, about $4. Gown about $6. All, in whispering, cool rayon crepe.

ROMANTIC

NEW

LINGERIE

BY

Artemis®

For name of your store write Weil-Kalter Mfg. Co., St. Louis 1, Mo.

Veiled Vamps

city-bred fashion in lace
so light, so cool,
so chic



mademoiselle®
shoes

NYLON LACE WITH SUEDE. PUMP OR NO-BUCKLE SLING, ABOUT $17.00 (SLIGHTLY HIGHER DENVER WEST).
AT FINE STORES — FOR NAMES WRITE TO: © CARLISLE SHOE COMPANY, EMPIRE STATE BUILDING, NEW YORK 1, NEW YORK

MARK SHAW



She's lovely

She has
lovely legs

of course...she wears

Wisteria stockings



Yes, she *is* lovely
...and so sure!
Her Wisteria stockings
have that misty HYDULL*
Twist finish...that flattering,
slimming look...that
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Although this game can be played by three to twelve people, it is usually best with six who have at least a conversational acquaintance.

The rules are simple and no equipment is necessary: One person, A, thinks of some one in the room and writes the name on a piece of paper for future use. Questions are asked A about how the unknown person, B, would react in certain situations. A must answer these to the best of his knowledge and understanding of B's character. "He" is used in all questions so as not to narrow down the field. As the answers are given, each player begins developing a hunch about who B is.

After an agreed upon number of questions—about two from each player—have been answered, each player must guess at B's identity. When all the names are in, A then announces which of the players has guessed correctly.

Here are some sample "situations":

1. If the person you have in mind were in a strange town and had twenty minutes to wait for a train, would he go to a bar, an antique shop, or sit in the station waiting room and read?

2. If this person could spend an evening with Einstein, Groucho Marx, or his favourite romantic movie star, whom would he choose?

3. If he were buying a book to take on a week-end trip, would he pick a best seller, a mystery novel, or brain food?

4. If he found a wallet containing $100 in cash and an identification card, would he send it back, notify the owner to call for it, or keep it?

5. If he (or she) found his wife (or husband) in the arms of another, would he walk out, throw the lover out, beat the wife (or husband), or mix a drink?

6. What would he order at a last meal in the death house?

7. If he accidentally came across a nude member of the opposite sex, would he blush, grin, gape, or run away?

8. If he had an extra thousand dollars, would he put it into material possessions, travel, high living, or the bank?

9. If the doctor or finances insisted that he cut out one of his vices, would he give up smoking, drinking, or the opposite sex?

10. If he saw a man with a gun following another man, would he interfere personally, call the police, or do nothing?

The game improves as each player composes his own "situations," but it is best to keep them general. The possibilities are almost limitless.



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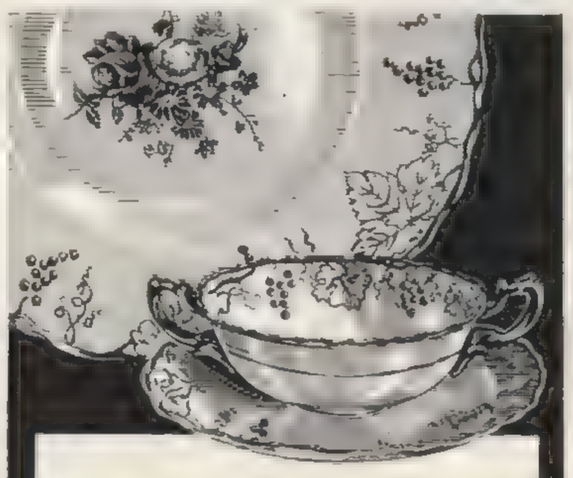
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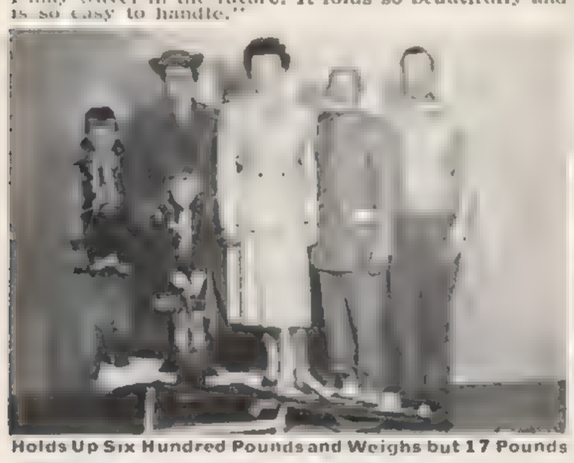
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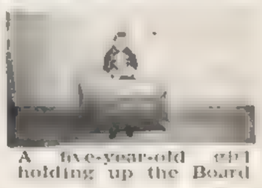
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DISCOVERIES IN BEAUTY

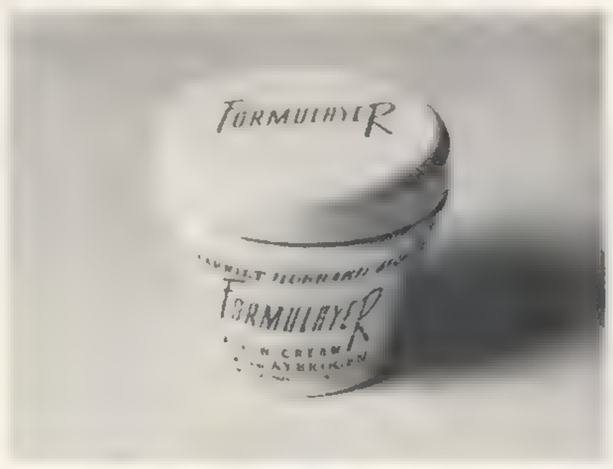


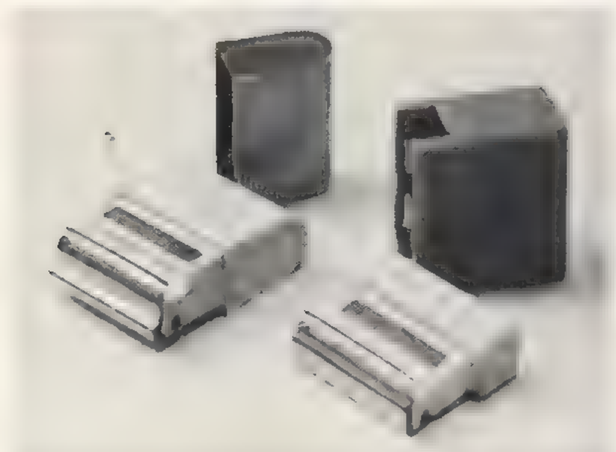
Above: An excellent spring and summer supplement to a perfume wardrobe. It is Jean Patou's Moment Suprême, Parfum Cologne, a strong, clear fragrance shown beside a bottle of its famous parent scent. Bonwit Teller.

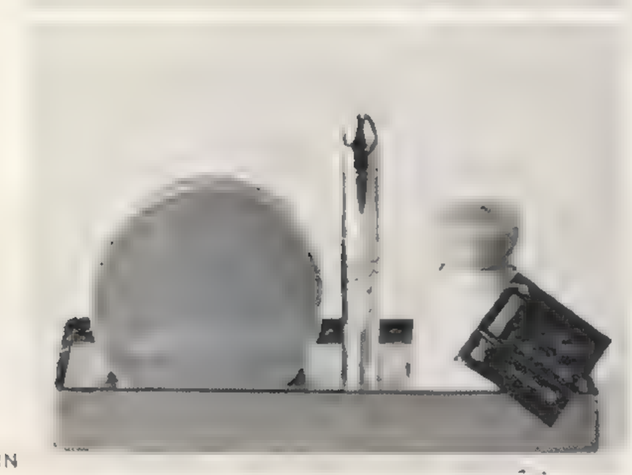
Below, top: Formulayer, Harriet Hubbard Ayer's finespun cream designed to make wrinkles and tiny lines less visible. An overnight coating helps the skin retain its natural moisture—which, in turn, discourages lines. At Sterns.

Below, centre: Now we have a smaller version (at a smaller price) of Eversharp Schick's successful Fashion Razor. It is called the Deb razor and except for its size mimics the white and golden larger version. Both at Bergdorf Goodman.

Below, bottom photograph: Chen Yu's summer make-up essentials. A long lipstick (you might choose a light, bright shade for under the sun); Fluid Cloudsilk, a satin-smooth base for Cloudsilk compressed powder. Altman.







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VOGUE

incorporating Vanity Fair

MAY 15, 1951

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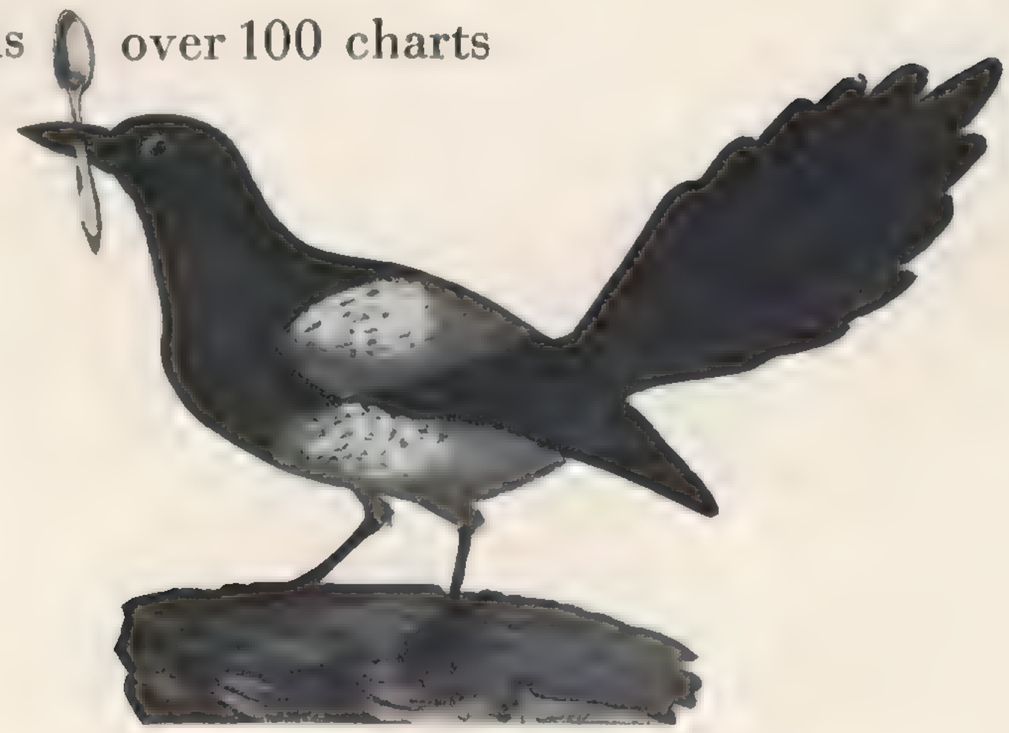
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Cover: This summer's sleeveless city dress, new and polished in teak colour. Shown here without its marigold-lined mauve bolero. Both, by Clare Potter, in Moygashel linen, bordered by braid. Dress, $70; bolero, $45; Bergdorf Goodman; Wanamaker's, Phila.; Montaldo's. Florentine leather bag, by Josef; Bonwit Teller. Kislav gloves, Best's. Pseudo-jewel clip, by Eisenberg; Saks Fifth Avenue. Lugene sun glasses. The coiffure and "Desert Pink" make-up by Elizabeth Arden.

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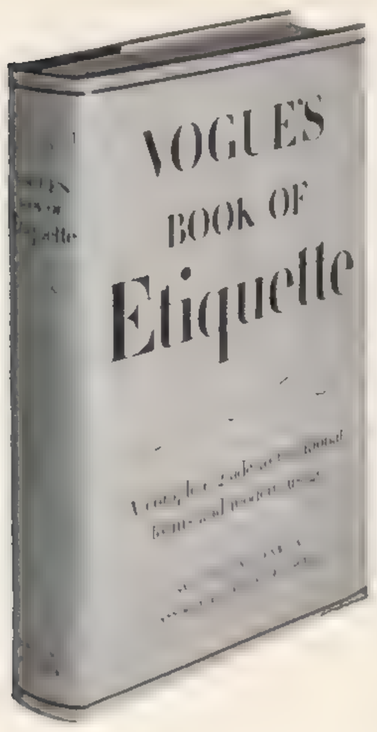
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TRAVEL AT HOME

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Here, a varied list:

FAR EAST

THE GRAND PEREGRINATION
by Maurice Collis

JAPAN

MIDDLE HEAVEN *(a novel) by Mona Gardner*
LETTERS OF HENRY ADAMS
edited by Worthington C. Ford

KOREA

WAR IN KOREA *by Marguerite Higgins*

CHINA

I CHING
(Old Chinese classic; published in the Bollingen Series by Pantheon)

INDIA

THE PREVALENCE OF WITCHES
(a novel) by Aubrey Menen

BURMA

BURMESE DAYS
by George Orwell

TIBET

OUT OF THIS WORLD
by Lowell Thomas, junior

SPAIN

FABLED SHORE *by Rose Macaulay*
SPAIN *(published by Batsford)*
by Sacheverell Sitwell

AFRICA

LAST CHANCE IN AFRICA *by Negley Farson*
NORTH AFRICAN PRELUDE *by Galbraith Welch*
BLACK AND WHITE *by Martin Flavin*

NEAR EAST

MY MISSION TO ISRAEL *by James G. McDonald*
SULEIMAN THE MAGNIFICENT *by Harold Lamb*

YUGOSLAVIA

TITO AND GOLIATH *by Hamilton Fish Armstrong*
BLACK LAMB AND GRAY FALCON *by Rebecca West*

RUSSIA

JOURNEY FOR OUR TIME,
THE JOURNALS OF THE MARQUIS DE CUSTINE
(written in 1839 and recently republished)

GERMANY

THE LIEUTENANT MUST BE MAD
(a novel) by Hellmut Kirst

BRAZIL

REBELLION IN THE BACKLANDS *(published by the University of Chicago Press) by Eucleides da Cunha*

AMERICA

DOMESTIC MANNERS OF THE AMERICANS
by Frances Trollope

GENERAL

TRAVELLER'S QUEST *(an anthology)*
edited by M. A. Michael

THE AGE OF LONGING
by Arthur Koestler (Paris-background novel)

THE TRAVELLER'S EYE
(an anthology) by Dorothy Carrington





DENIM IT IS

Riddle: what is the summer equivalent of grey flannel, that tailors firmly, holds its shape, washes as easily as your own hands, combines with braid or dotted Swiss or embroidery or with jewels, is cut for the city and pared for the beaches, and dyed and woven a dozen new ways? Denim it is, of course. On these pages, we've briefed the denim outline for summer, from blue jeans to bathing suit to travelling costume. But there's even more to denim than that. There are denim coats, denim dusters. There are denim's new colourings, Oxford greys, clean browns, Dutch blue, bright colours, pale ones, plaids—wonderful colours to put next to a sunburn. There is denim's texture—the good tough cotton with a broken grain of white. There are new details for denim—for instance: Chinese collars, tailor's braid, and the Dior-prompted use of shiny black shoe buttons. And finally, there is the fact of denim's opacity, which means something special in comfort in July—you can wear denim over nothing, nothing at all.

Above: Denim blue jeans, the real thing. New thing, the striped shirt of hand-loomed Mexican cotton. Shirt, hip-cuffed, dangling its own brass fish; by Tina Leser, $30. Gunther Jaeckel; Harzfeld's. *Opposite:* Dressmaker denim with menswear stripe, piqué collar, and a week-end formula. Here, the sundress part. But there's a jacket, too, to wear in town and en route with, say, a yellow straw hat. By Brigance for Sportsmaker, in grey Cone denim, $30. Lord & Taylor; Carson Pirie Scott; Sakowitz.

RAWLINGS



Beach denims—charcoal grey, a marvellous colour
against sunburned arms and legs. Loose, Chinese shirt, $8;
short, wrapped shorts, $6; both fastened with tiny shoe buttons.
Loomtogs in Cone denim, at Best's; Joseph Magnin; Gimbels, Phila.

Swimming denim—charcoal grey
with jet black braid by Carolyn Schnurer.
In Cone denim; $15. Henri Bendel;
Best's Apparel; Jays.



GROWING COLOUR—
SUMMER GREEN

The freshest colour growing is the freshest colour going—into fashion for summer.
There's a whole new feeling for green as a sort of walking oasis.
Which shade of green? Many shades, from pale leafy ones to vivid, to olive.
And what as an accent? Darker green, coral, garnet, or the subtle blue-green of turquoise.

YOUNG GREEN FOR EVENING, *opposite.* Lettuce-green cotton organdie, with halter top, a whisking skirt. In sizes 7 to 15. By Alan Graham, $50; Lord & Taylor; Woodward & Lothrop; Frederick & Nelson.

LEAF GREEN, DEEP GREEN, *above.* A blouse the precise shade of a leaf of Boston lettuce, worn with a dark green skirt. Silk Honan blouse, by Bryn Mawr, $13. Skirt of McBratney linen, Tebilized for crease resistance; designed by Sloat, $20. Both, Bonwit Teller. Accent to try, turquoise jewellery.



FRESH GREEN ALL DAY, *left.* In lettuce-green silk Honan, a shirtwaist dress fastened at the waist with garnet grosgrain ribbon. By Clare Potter. $95; Bergdorf Goodman.
The green hat, a leafy shade.





KRTBouché



GROWING COLOUR—SUMMER GREEN

continued

MIXED GREENS FOR DAY, *above*. Separates put together for just about the most appetizing look this side of a water-cress stream. Olive green silk Honan shirt, $25. Cummerbund to match, $5. Lettuce green skirt of linen, Tebilized for crease resistance, $23. All by B. H. Wragge, at Bonwit Teller; Hudson's; Wanamaker's, Phila. Necklace, blue-green turquoise.

EMERALD GREEN FOR DINNER, *opposite*. Stone green, and brilliantly cut, a dress shaped from emerald silk taffeta, with one shoulder covered, the other half bare. Copied from a Jacques Fath dress, by Hannah Troy, about $90. Bergdorf Goodman; Marshall Field; Wanamaker's, Phila. Chignon cap of white lilacs.





UN-MATCHED BEAUTY: PINK AND RED. The mix is newer than the match, for lips, for fingertips.

A pink mouth and red nails—or the equally pretty vice-versa—is a summer Something.

Above: More mix-up: the harlequin bathing suit, by Tina Leser, in Heller wool jersey, $25: Lord & Taylor; Frost Bros.; I. Magnin. Pink and red Martex beach towels. Dorothy Gray's "Portrait Pink" lipstick, "Sea Coral" nail polish, and Tanning Oil.

Opposite: Pink for the blouse—and her nails. Flame red for the skirt—and her lips. Over the almost-white foundation on her eyelids, mauve-y shadow. Organdie blouse, pleated skirt of William Winkler nylon tulle, by Ceil Chapman, $90; Saks Fifth; Montaldo's; The Dayton Co. Max Factor Hollywood "Clear Red No. 1" lipstick, his Pan-Stik and shadow on her eyes.

PHOTOGRAPHED BY COFFIN
AT THE NASSAU HOUSE OF MRS. WINTHROP BRADLEY



"NICE WAY TO LOOK"

Probably all you need to know about the clothes on this page, and the four following is: where can you buy them? They're self-explanatory. They're familiars with futures. They're—classic. A classic *is* a classic, not only because it withstands Time, but because it always seems in the nick of same.

The way you'll look this summer, these are for you. Tidy, not glossy. Prettier than smart. A tanned skin, cool from a swim, half of the costume. Hair, softly-set, fragrant with the sun. And the clothes—no matter what they cost—not looking costly. The clothes—no matter how well designed—not looking important. Nice way to look this summer.

When we say "clothes" we mean, here, pieces. For the classic skirts, shirts, sweaters, shorts, all parts of the parcel labelled "nice way to look"—are just that. The new pieces are not always in the sports category. Often what seems a soft *dress* is really a top and skirt. But the number of rôles you can make a stock company of separate pieces play is bounded only by your own taste in shuffling the cast of characters. A cashmere sweater, for instance, can shelter you en route to tennis; but also makes the softest gesture of protection around shoulders bared by a country dinner dress.

Just to keep confusion to a minimum, and combinations at a maximum, it's good to have a consistent colour plan, for a wardrobe of parts. Black and white *And.* Beige and white *And.* Greys and naturals *And.* Pinks and reds *And.* The addenda in each case being, most often, and most this-year: pastels. For instance: pale-coloured kid or linen or Shantung shoes. A stack of men's-handkerchief-size scarfs, in solid, frail colours—to twist at the neck, hook through a belt, tuck up a sleeve. Beads (*not* jewels) and particularly coral, turquoise. Grosgrain ribbons, in narrow widths and long lengths, to wrap several times around the waist, and to tie in a decided bow. And a constantly added-to collection of belts—of all leathers, fabrics, colours.

The clothes here and on the following six pages were photographed during a Caribbean cruise aboard the *S. S. Mauretania.* They were just right for those spring weeks—could be as right for your all-summer-long.

Left: Break it in pieces: it's a cashmere cardigan—
white, wonderful; a shirt of pink Honan silk—collarless and sleeveless;
and a white linen skirt—tailored as carefully as half-a-suit.
Put them all together: it's a nice way to look.
Cardigan, $23; shirt, $10; skirt, $13.
The belt, by Midtown, is leopard skin, strapped with calf.
Earrings and bracelet, gold-plated. All, at Bonwit Teller.
The sweater, by Pringle of Scotland, also at I. Magnin.
The shirt and skirt (another view, right), also at Woodward & Lothrop.





SUMMER IN PIECES

Left: Piqué, a crackling, shaved-ice white,
usefully divisible by two: a sleeveless, lace-edged
blouse; a skirt that moves well; each, $30.
Their wearing multiplied by X number of country dinners
and cocktail parties. At Lenthéric; Garfinckel's.
Right: Black, cut to free the arms for the sun:
a boned halter with a kite-tail scarf.
And white, cut to flatter legs
that are sun-coloured: a skirt with flying fullness.
By Carolyn Schnurer. Top, rayon jersey;
skirt of Tebilized ABC cotton with woven-in tucks;
each, $20. At Bonwit Teller; Hutzler's; Thalhimers.
With both costumes: Capezio's white thong sandal.

FRANCES MCLAUGHLIN







SUMMER IN PANTS

This page: Every year this time,
the hunt is on for a shirt without chi-chi
and impeccably tailored shorts. These should
end the safari. The round-collar shirt,
rayon jersey, $8; the Bermuda-length shorts,
of rayon-and-wool Palm Beach cloth,
with a Conmar zipper, $7. Both, by Sacony,
at Bloomingdale's; Wanamaker's, Phila.
Opposite page: Slacks look like news again,
are actually a new genre: leaner in the leg,
fitted higher, snugger at the waist.
Worn here with a colour-banded shirt
(swim-suit-of-the-twenties type)—news, too.
Slacks, of Irish linen, with Daks special self-supporting,
inner waistband, $25; Saks Fifth. Shirt, of knitted
combed cotton, by Jantzen, $4; Bloomingdale's.
The belts, both pages, by Royden—and very snappy.

FRANCES MCLAUGHLIN



NICE WAY
TO LOOK ON THE BEACH

On a beach, you are caught right in the middle of the brightest spotlight of all—the sun. And, in the revelation of all those watts, you depend only half on the burnished tone of your skin. The second, and buyable half, must be as pretty a suit as you can find—a suit that goes in swimming with you, but that casts you up on the beach flattered by colour and cut. Maybe one of these?

Above: For the change after a morning swim, a suit fresh and crisp, under the afternoon sun. It is wrapped around, has a flaring skirt, is made of a white cotton shirting scrawled over with black rat-tail braid. By Claire McCardell, in Reeves-Erenmade cotton, $30, at Lord & Taylor; Jordan Marsh.

Below: A non-nonsense cut, for a strapless, one-piece suit. In white cotton satin, embroidered with whorls of black. Designed by Carolyn Schnurer, $25, at Best's; Carson Pirie Scott.

Opposite page: Coin-dotted piqué—three ways. For neatly-tailored swimming shorts, for a brassière top, and for a short coat. The coat is lined with terry cloth, a colourful blotter, and can be worn either side outside. The three, $35, at Bergdorf Goodman; Strawbridge & Clothier; Hutzler's.





FRANCES MCLAUGHLIN

CHECK LIST FOR
A WELL-DRESSED WEEK END





GRIGSBY



Enough for a week end means nearly enough for a whole out-of-town summer, because a week end *is* a summer, in miniature, with all of a summer's activities included, and because you are likely to be seeing the same group of people between Friday and Monday and want to look fresh every time. Here and on the following two pages we give you a pictorial check list of week-end needs.

Opposite page: For packing the works—a lightweight suitcase and train box of grey Kalistron (a plastic, does not crack, peel, or spot) on an aluminum frame, bound in saddle-stitched black Kalistron. The 29″ suitcase. $67.50 plus tax; train box, $49.50 plus tax; Mark Cross. To tuck into the train box or to wear in transit—sunglasses. These, of optically ground glass that filters out ultraviolet rays, have pseudo-shell frames. By American Optical. $4; Bloomingdale's.

This page: The one flash to take along in the midst of the pretty conservatives that are a week end's mainstays—slim-legged dinner-at-home pyjamas. This, a one-piece design by Clare Potter in geranium tissue faille, $60. Jay Thorpe.

Below: A sometimes-forgotten necessary, a jewel case (ever try to find the other earring loose in a bag?). This case, by Rumpp, in morocco, $13.50; Saks Fifth Avenue.

On the two following pages, the major pieces of a week-end wardrobe, and, as reminders, a timepiece, a small light handbag and a sturdy country one, a bathing cap, a golf hat, a sewing kit, all the kinds of shoes needed, and (shown stacked together) white cotton gloves, stockings, lingerie, handkerchiefs.

CHECK LIST FOR A WELL-DRESSED WEEK END *continued*

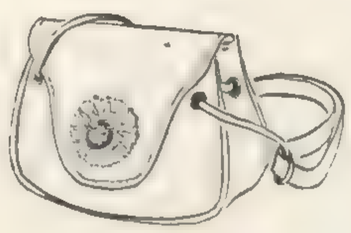




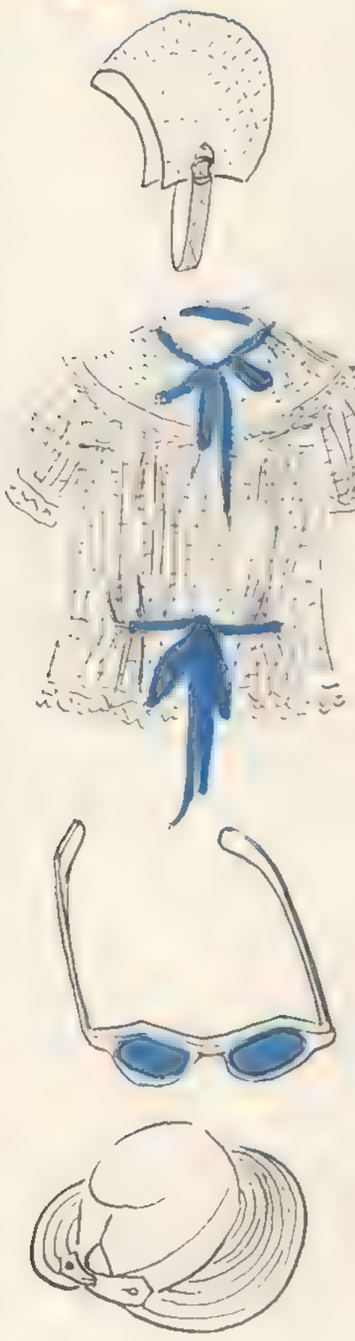
















1. For any sun hour, morning through cocktails: bordered dress, Irish linen. $30; Gunther Jaeckel.
2. Sun dress with shoulder cover: cotton cord dress; piqué jacket; in sizes 7 to 15, $40. Bonwit Teller.
3. Sunday lunch dress: slant-tucked top and skirt, both made of silk Shantung, $90; Hattie Carnegie.
4. A cashmere cardigan. This embroidered one could top a dinner dress. To order; Bonwit Teller.
5. Cosmetics. In this new plastic Gourielli case, six plastic bottles full of beauty treatments. $10 plus tax.













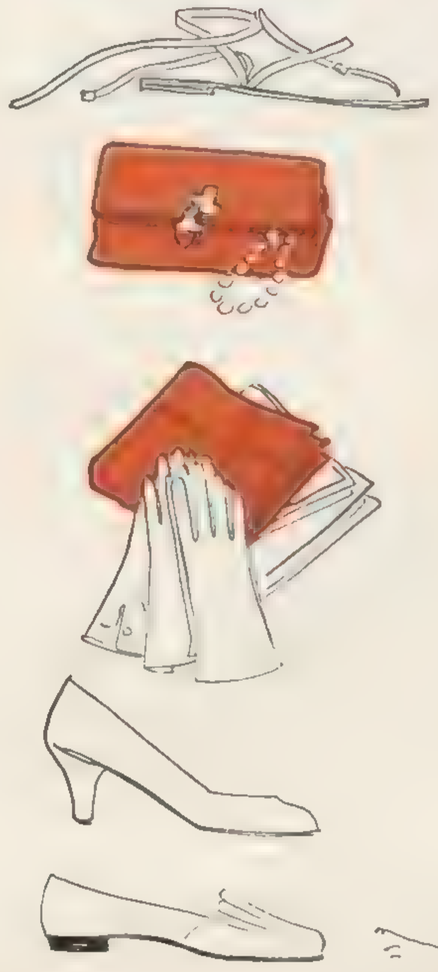
6. Golf dress? Here is a classic, tailored in Irish linen, buttoned down the front. $23; from Best's.
7. A wool coat, light or bright, for cool snaps, for evening coverage. In tweed, $110; Lord & Taylor.
8. A breakfast-in-bed jacket. This one, of permanently pleated nylon net (another view, far left); nylon nightdress, of tricot and the pleated net; each $20. At The Dayton Co.; Strawbridge & Clothier.
9. Playing tennis? A dress short as shorts, in tucked white piqué. $30; Abercrombie & Fitch.





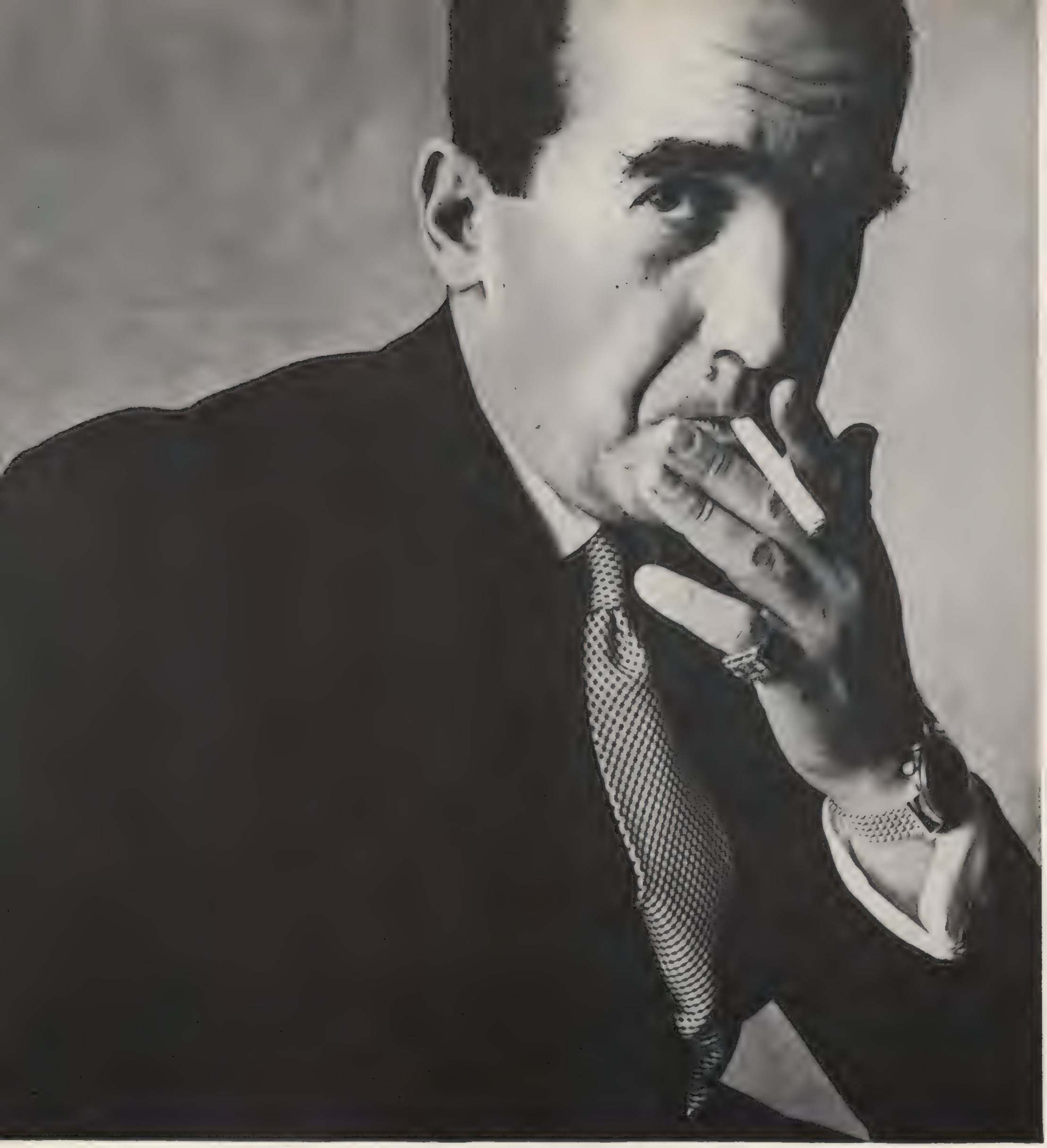






10. Bathing suit. (Make it two, one for morning, one for afternoon.) This halter-neckline suit, in gingham, $30. From Lord & Taylor.
11. A dressing gown, discreetly cut, that can be worn down to breakfast. Here, full-skirted, in sheer eyelet nylon. $85; Bonwit Teller.
12. For lunch or cocktails, in or out, a dress not too bare without a cardigan. In rayon-and-cotton pinwale cord, $45; Lord & Taylor.
13. An evening dress, short. Here, a strapless dress, sleeveless jacket, of embroidered Swiss organdie. $125; Bergdorf Goodman.
14. What to arrive and leave in. Could be this city-country silk Shantung, line-stitched, the sleeves coolly deep. $80; Bergdorf Goodman.
15. Beach pieces: dotted Swiss blouse and brassière; piqué shorts. $30; Lord & Taylor.
16. Bathing suit (see 10). This, all one piece, in cotton broadcloth. $11; Arnold Constable.





EDWARD R. MURROW

A world traveller, whose travelling has included Korea during the present fighting, Edward Murrow is one of the most influential of news commentators. He writes his own material, speaks on CBS five times a week for fifteen minutes, once a week during the hour-long program, "Hear It Now." His voice, firm, authoritative, is never underlined with emotionalism. Now forty-three, he made his reputation with his wartime broadcasts "This . . . is London"; made some twenty combat missions, saw what he reported. (Murrow sometimes carried verbal messages from U.S. semi-politicos to Britain's wartime cabinet ministers.) His weighed reporting has won him honorary degrees from five colleges, and, recently, his third Peabody Award.



PENN

MR. AND MRS. JOHN GUNTHER

A world traveller, whose travels have included Japan for his latest book, *The Riddle of MacArthur*, John Gunther is a great political internist, wrote *Inside Europe, Inside Asia, Inside Latin America, Inside U.S.A.*, which have sold nearly two million copies. Pretty, blond Mrs. Gunther, who was with a publishing house, went with him to Japan. Although Gunther's reputation rests on the "*Inside*" books his most important work may well be *Death Be Not Proud*, a poignant, factual memoir of his young son's death. Gunther in his delightful, but sometimes deliberately bumpkin, manner has interviewed almost everyone of importance, drawn thousands of conclusions, some of them right, has a unique place in journalism.

KEY WEST: new summer ticket, seen through Irish eyes, "A land unmournful and farthest south." BY OLIVER ST. JOHN GOGARTY

"That is the most southerly house in the United States." The naval commander pointed from the Officers' Club to a red brick hotel that rose into towers. He may have been pointing to a small house in its grounds. It did not mean much anyway. I had already seen the most southerly beauty parlour and the most southerly poulterers. I looked in vain for the most southerly dipsomaniac, for I could see the most southerly bar where I had had a couple of slow ones; and the memory lingered. Behind us was the Little White House; but that is not the cause of these reflections which are on the subject of false fame. I thought of the immortal parody on the subject of meaningless distinction, "The first man to play dice in spectacles." I was not going to let the naval commander get away with it; "And I," I said proudly, "am the most southerly tourist in Key West."

They told me that *Key West* is derived from *Cayo Hueso*, which means Island of Bones, because the first Spaniards to land on it found a lot of bones from some unrecorded clash between Indian tribes. A guidebook is the last place to find romance and the last place to get the sentiment of anywhere. The guidebook says that the Cubans called it Key West because it was to them an island to the east. The guidebook also says that Key West has Hemingway's House, an oldest house; an inland lighthouse, and two martello towers (which are in reality brick forts not shaped at all like a Martello Tower). I, who lived in one for two years, should know.

From time immemorial, barbers have been notorious for their talk. Why not harness that stream to obtain light? To the local barber's I went for a haircut. I lay like an angel in his hands, not that is because I had wings to clip, but because in his revolving chair I was poised between heaven and earth. I listened to the whisper of the scissors. I was proud to notice that its soft sussurus did not die away towards the top of my head. In a hairdresser's shop I am wont to fall asleep. In this one I did not; I could not. I found that instead of my getting information, the barber was questioning me. Two men entered the shop. They gesticulated wildly in a spate of speech. They were known to the barber, for he merely nodded when they came in. The flood of Spanish talk went on. They shouted at one another until their speech was mixed and not a word could be distinguished. The barber seemed unperturbed. That was comforting, for I dislike being mixed up in a row in which I have no interest. At last, locked in speech, they circled into the street. I could hear their shouting still. When it died down, so that I was sure that I would not be overheard, I inquired timidly, "What were they talking about?" The barber paused with soapsuds on one finger and a razor held in the other hand. I was sorry that I had drawn his attention to my existence as a spectator and perhaps a critical one. At last he got my meaning. "Oh, them. One was telling the other that there was a package store on this block."

Shelley says somewhere, "He gave Man speech and speech created thought." That is a horrible idea. Can speech be the cause of war, of all wars? Cortez brought Spanish with him over the seas. The barber did not know that the Spanish galleon, the *Santa Maria,* was wrecked off Key West. It was full of millions and millions worth of the gold that that avaricious *caballero* had torn from Montezuma, King of Mexico. Its ribs are "of coral made" by now. Maybe, it was the fiercely-sounding Spanish speech that conquered Mexico just as the genitive plural of chanted Latin converted Ireland. And that reminds me. Here is something that you will not find at the desk or in a guidebook: Florida was discovered in the sixth century by an Irishman. I do not ask you to take this on my sole authority. I read about it in *Brendan the Navigator* and there I found the reference. Ari Marsen was wrecked about 983 off the coast of what is now Florida. (*Historical Memorials of Greenland.* Ed. Royal Society of Antiquarians, Copenhagen 1838-45; pp. 150-168) and Hrafin, a Norseman of Limerick, said of Marsen that it was he who named the country which is now Florida, *Irland ed Mikla,* Ireland the Great. That must be the reason that I take to Florida and feel at home in it. It was discovered in the sixth century by an Irishman and named in the tenth.

"A land odorous, flower-smooth, blessed. A land many-melodied, musical, shouting for joy, unmournful."

And what could be more delightful than the languid lull of noontide stilled with flowers. "Many-melodied" must have been its character before the song-birds were destroyed, hermit thrushes and the like. It shouts even now, but not necessarily for joy; and as for the music: every trailer has a radio by which more music has been debauched than by an eruption or a landslide. Florida today is a thought satiric on the Florida of Brendan's day. Yes; an Irishman discovered America *(Continued on page 111)*

PEOPLE are talking about . . .

Korea, books, theatre, movies, records, art, dancers.

PEOPLE ARE TALKING ABOUT . . . The repercussions of the speech by General Douglas MacArthur to the joint meeting of Congress, the moving, objective quality of his Macaulay-an prose and especially his statement, "in war there is no substitute for victory." . . . The LP Victor records, "The Quick and the Dead," in which William L. Laurence, of *The New York Times,* explains to Bob Hope, presumably the average man, the story of the atom bomb and the possibilities of the hydrogen bomb. . . . The emergence of the New York Giants, the patsy for a million bad baseball jokes the last few years, as a possible pennant winner. . . . The Exhibition of American Cartooning at the Metropolitan Museum (May 11 to June 10) including those nostalgic strips of "Happy Hooligan," "Buster Brown," and "Little Nemo." . . . The song, "Mockin' Bird Hill." . . . The movie, *The Brave Bulls,* an un-hoked, human treatment of bullfighting, from the novel by Tom Lea. . . . The simplicity, the string of enchantment twisted around *The Enchanted* by Elizabeth Coatsworth, who writes of Maine people, a lake and a woods, without making it mere regional stuff.

PEOPLE ARE TALKING ABOUT . . . The marching songs, some of them from the English soldiers, that the U. S. Army in Korea has been singing. . . . STH, another master hormone, which may provide a safety catch for ACTH when used with the latter. . . . The exhibition of masks, a fascinating anthropological glossary of false faces, at the Cooper Union Museum (until June 7). . . . Jean Babilée, the ballet dancer, sullen, strong, and, at times, rather reminiscent of Nijinsky. . . . James Agate's fussy, erudite, amusing, brilliant autobiographical diary, *The Later Ego,* in which he sharply notes down his violent opinions on plays, movies, books; on hackney horses, Sarah Bernhardt, Rachel, Mrs. Patrick Campbell.

PEOPLE ARE TALKING ABOUT . . . Thelma Ritter, who has made a disillusioned voice, a disgruntled nose, and a talent for the acid observation into a superb middle-age career; currently in the films *All About Eve* and *The Mating Season.* . . . The Duke of Windsor's four-hundred-page autobiography, *A King's Story,* in which he writes, with less acrimony than many expected, of matters of historical importance, and delivers with more wry humour than most writers, the engaging and frustrating account of the early life of a royal prince, including how his persistent adolescent humming, "A Pretty Girl Is Like a Melody," irritated his father, King George V. . . . *Works of Calder,* a 16 mm. colour movie by Herbert Matter, in which the free-swinging shapes and arcs of Calder's mobile sculpture fuse and scatter (the Museum of Modern Art, which offers the film for rental at $15 a showing, has had requests by art and educational groups from Boston to Pasadena). . . . The predicament in which the top American fabrics makers found themselves: beautiful new weaves on their looms, clothes designers waiting to use these new materials; and, because of government price-hesitations, the makers unable to price their new fabrics—the designers (understandably) hesitant to order unpriced supplies—the American coat-and-suit makers wondering how to proceed about their autumn business.

PEOPLE ARE TALKING ABOUT . . . Melville Cooper who, in the musical comedy, *Make a Wish,* looks like a rather lecherous white rabbit and does the only amusing acting in sight; the brilliance of Gower Champion's funny ballet, satirizing a department store sale. . . . The pop-up of nineteen-year-old Mickey Mantle, the Yankees' right fielder who has become this year's Maypole for the sportswriters' finest prose. . . . The entertaining series of diplomatic anecdotes in *Bears in the Caviar* by Charles W. Thayer. . . . The irritating innocence of radio which goes on thinking that the gag about the ages of its stars, especially Tallulah Bankhead and Jack Benny, is indefinitely amusing.

PEOPLE ARE TALKING ABOUT . . . The group of private citizens who organized The Committee for a Free Europe, which has among its various activities the broadcasting of programs from Radio Free Europe near Frankfurt to the communist-controlled countries in the various languages of those countries. . . . Arthur Schwartz's new song, "Love Is the Reason," sung with the extraordinary magnetism of Shirley Booth and Nathaniel Frey in *A Tree Grows in Brooklyn,* the new musical comedy. . . . *The Origins of Totalitarianism,* by Hannah Arendt, who has written a freshly conceived, monumental but extraordinarily readable book in which she wrote, "What is remarkable in the totalitarian organizations is that they could adopt so many organizational devices of secret societies without ever trying to keep their own goal a secret."

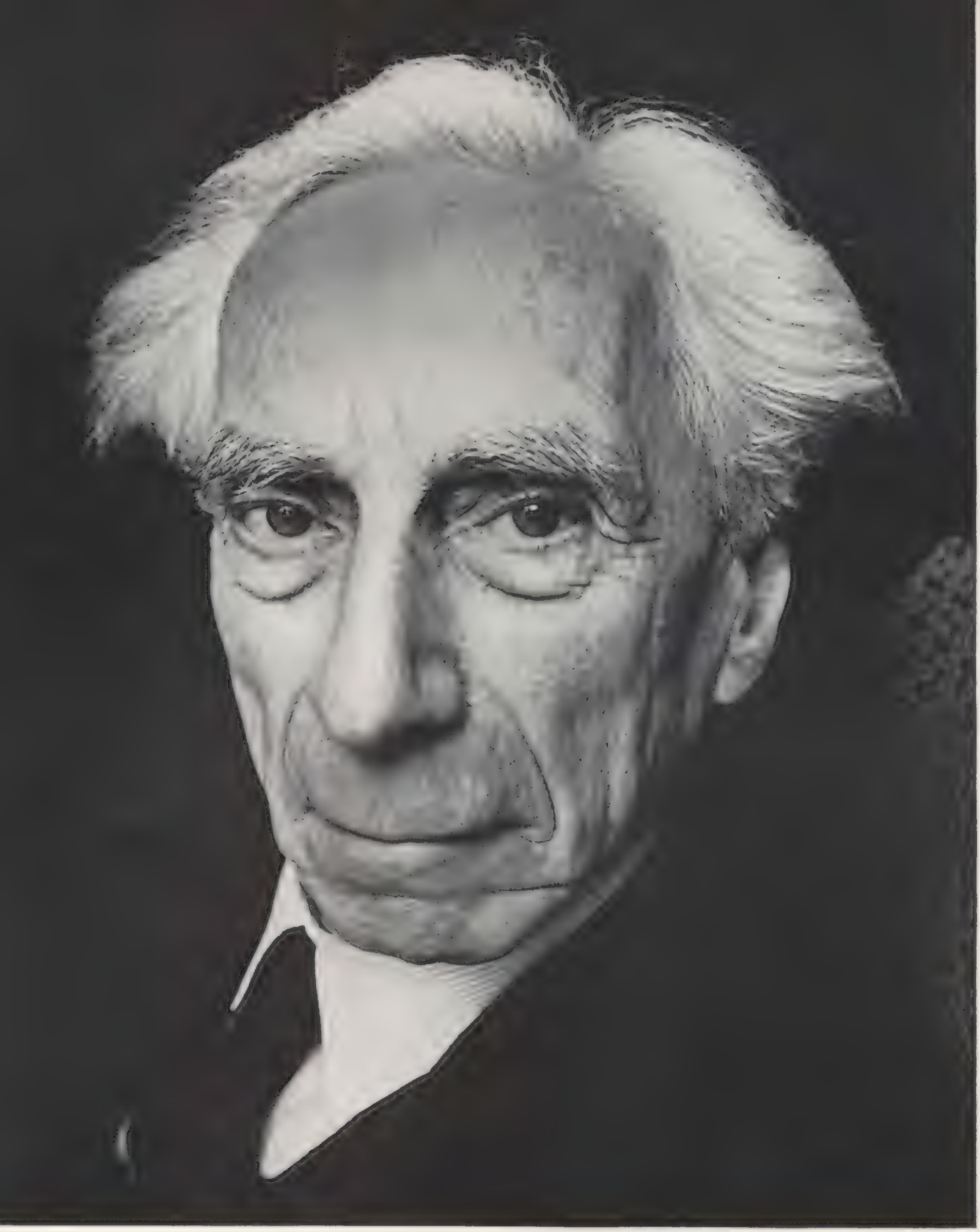


TANAQUIL LeCLERCQ

SHE is twenty-one, an American ballet dancer of cool, remarkable brilliance, taller than she should be for a ballet dancer, younger than usual for a principal, and more beautiful than normal. In the last five years she has created nine rôles, the latest, that of the young girl who waltzes so enchantingly—and so balletically—to death in George Balanchine's "La Valse." Hers is a fresh ballet figure, the small head, the young angularity, the long, uncompromising line. Hers is also a fresh attack, primarily unemotional, often witty, and sometimes technically daring. Trained by Balanchine, one of the great teachers and choreographers, she is a product and prodigy of the New York City Ballet company, both now internationally famous.

Above: Miss LeClercq in "Tango." Opposite: in "La Valse."

MILI



NORMAN PARKINSON

LORD RUSSELL AT SEVENTY-NINE

VOGUE MAY 15, 1951

MEMORIES OF MY CHILDHOOD

BY BERTRAND RUSSELL

My first vivid recollection is my arrival at Pembroke Lodge in February 1876. To be accurate, I do not remember the actual arrival at the house, though I remember the big glass roof of the London terminus, presumably Paddington, at which I arrived on my way, and which I thought inconceivably beautiful. What I remember of my first day at Pembroke Lodge is tea in the servants' hall. It was a large, bare room with a long massive table with chairs and a high stool. All the servants had their tea in this room except the housekeeper, the cook, the lady's maid, and the butler, who formed an aristocracy in the housekeeper's room. I was placed upon the high stool for tea, and what I remember most vividly is wondering why the servants took so much interest in me. I did not at that time know that I had already been the subject of serious deliberation to the Lord Chancellor, various eminent Queen's Counsel, and other notable persons, nor was it until I was grown-up that I learned to know of the strange events which had preceded my coming to Pembroke Lodge.

My father, Lord Amberley, had recently died after a long period of gradually increasing debility. My mother and my sister had died of diphtheria about a year and a half sooner. My mother, as I came to know her later from her diary and her letters, was vigorous, lively, witty, serious, original, and fearless. Judging by her pictures, she must also have been beautiful. My father was philosophical, studious, unworldly, morose, and priggish. Both were ardent theorists of reform and prepared to put into practice whatever theory they believed in. My father was a disciple and friend of John Stuart Mill, from whom both learned to believe in birth control and votes for women. My father lost his seat in Parliament through advocacy of birth control.

My mother sometimes got into hot water for her radical opinions. She used to address meetings in favour of votes for women, and I found one passage in her diary where she speaks of the Potter sisterhood, which included Mrs. Sidney Webb and Lady Courtenay, as social butterflies. Having in later years come to know Mrs. Sidney Webb well, I conceived a considerable respect for my mother's seriousness when I remembered that, to her, Mrs. Webb seemed frivolous. From my mother's letters, however, for example to Henry Crompton, the Positivist, I find that she was on occasion sprightly and coquettish, so that perhaps the face she turned to the world was less alarming than that which she presented to her diary.

My parents married in 1864, when they were both only twenty-two. My brother, as he boasts in his autobiography, was born nine months and four days after the wedding. Shortly before I was born, they went to live in a very lonely house called Ravenscroft (now called Cleddan Hall) in a wood just above the steep banks of the Wye. They obtained for my brother a tutor of some scientific ability—so at least I *(Continued on page 106)*

Opposite: This slender man with the crystal-thin voice is "one of our time's most brilliant spokesmen of rationality and humanity." He is distinguished as philosopher, mathematician, educator, raconteur, wit, and winner of the 1950 Nobel Prize for Literature. The author of more than forty books, including the recently published *Unpopular Essays* and *The Impact of Science on Society*, he recast mathematical methods when he wrote, with A. N. Whitehead, the three-volume *Principia Mathematica.* Always controversial and sometimes explosive, he has lectured from China to Pennsylvania. A grandson of Lord Stanley of Alderley and of Lord John Russell, twice Prime Minister in Queen Victoria's reign, Bertrand Russell inherited an easy familiarity with nineteenth-century giants, both literary and political. Recollections of those men and others are published here, his sixth article in Vogue.





SUNDAY AT L'ÎLE D'ORLÉANS; villagers, in undeviating black Sunday suits, on their way to vespers.



ANGELS IN WOOD; a Canadian art ever since sculptors came with the first missionaries.

MORLEY CALLAGHAN; internationally known, whose new novel, *The Loved and the Lost*, set in Montreal, is powerful, honest.



CANADA

The enticing neighbour with the faintly foreign air. Photographed by Lida Moser.

Canada, that great wide land, is barely clothed in human beings, only some thirteen and a half million people in almost four million square miles. As a country it has, however, the self-knowledge, pride, the loyalties and the minor schisms of a busy township—a community with a continental expanse. Its artists unobtrusively draw from it, impress their work upon it—in Montreal, Québec, Newfoundland or down the road in Calgary. This reciprocal, participating interest is apparent in the novels of Roger Lemelin, Morley Callaghan, Hugh MacLennan, in the compassionate epic poetry of E. J. Pratt, in the documentary movies of the National Film Board, in the loved plays of the French-Canadian comedian, Fridolin. Once, in debate in the Canadian Parliament, someone said that the extent of Canada's recognition outside the country rests on the photographs by Karsh, and on the Royal Canadian Mounties. Actually, to many, Canada also means Stephen Leacock, Robert Service, and John McCrae who wrote "In Flanders Fields." To millions of Americans, moreover, it means, especially, vacation in a neighbour land that has an enticing touch of the foreign. *(Continued on the next page)*

PERCÉ AT THE GASPÉ
Percé Rock, in the distance, like a huge red clay boat.



ABBÉ FÉLIX-ANTOINE SAVARD, with RIVER BOATMAN; the Abbé is folklorist, professor at Laval University.



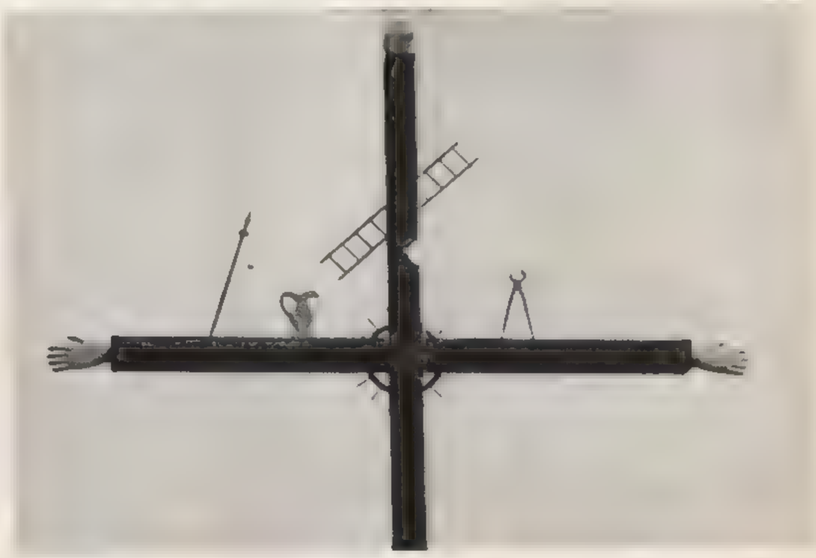
OTTAWA VIEW OF HULL; the industrial city of Hull across the river from Canada's capital.



FRIDOLIN, Canada's major actor-writer-director (his real name is Gratien Gélinas).

CANADA, *continued.* Although Canadian arts are only spottily known outside the country, and are sometimes rather nonchalantly valued within, they are constantly receiving more conscious nourishment. The Province of Québec, for instance, has been collecting early sculpture, preserving the fine old buildings, and establishing schools, with subsidies and apprentices for the crafts, the tapestries, the carvings. Various groups, outside the government, are equally interested in the arts; the Canada Foundation, which gets some of its funds from the Amateur Hockey Association; the Folklore Institute of Laval University, which sends out researchers to record the songs and tales of the farmers and the fishermen; the little theatre groups which have a pattern of resident companies throughout the country, all competing for the annual festival; the annual Ballet festival, now three years old. But the outlet for writers, actors, and musicians is the radio, curious in all countries, but even more so in Canada, where it is not only half-government sponsored and half-commercial, but also half-French and half-English.





WAYSIDE CROSS, a Québec farmer's forthright abstraction, twenty feet tall.

EDWIN JOHN PRATT, one of Canada's greatest poets. A professor at Victoria College, he once said that the "sight of the bays of Newfoundland is something to rest your soul upon."

ANTOINE CLAVET, below, Gaspé folksinger, who sings mediæval melodies, especially one about a young girl turned into a deer.



LIDA MOSER



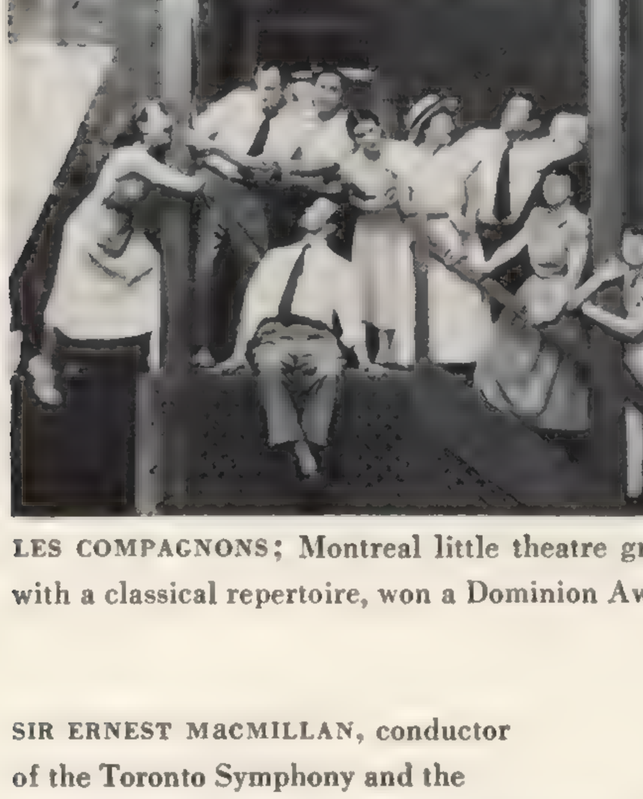
CHILDREN IN THE VALLEY OF THE MATEPÉDIA; gentle, shy, in worn-out dresses by weather-grey fences and hard-tilled fields.

LES COMPAGNONS; Montreal little theatre group, with a classical repertoire, won a Dominion Award.

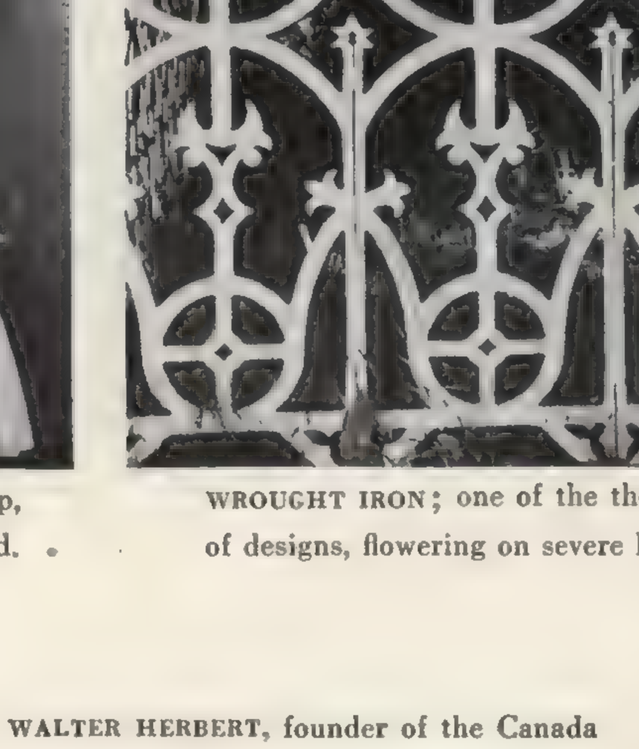
WROUGHT IRON; one of the thousands of designs, flowering on severe houses.

BOY AND NUN; photographed on a Montreal streetcar; *Les Religieux* are an important part of the Québec Province scene.

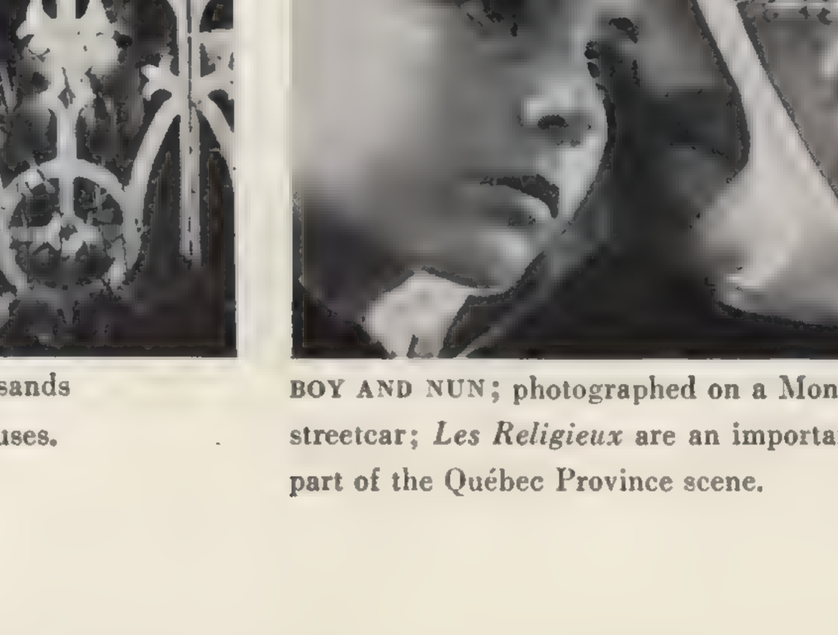
SIR ERNEST MacMILLAN, conductor of the Toronto Symphony and the Mendelssohn Choir; knighted in 1935 for his great contribution to Canadian music.



WALTER HERBERT, founder of the Canada Foundation which stimulates interest in cultural projects, arranges scholarships in music, drama, and painting.



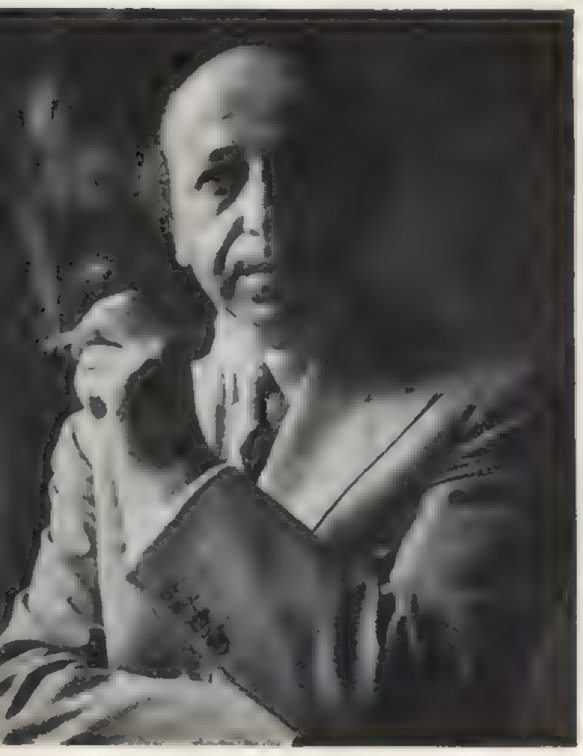
THE NATIONAL FILM BOARD OF CANADA, producer of some 125 films a year, entertaining, documentary. Its executive producers, *left to right*, Guy Glover, Donald Mulholland, Michael Spencer, Sydney Newman, T. C. Daly.





CHURCH SCULPTURE: the faces of the angels are those of the children of Montreal and Québec; the saints, the Virgins are portraits of Canada's people.

CANADA, *continued.* All these arts of Canada, some French, some English, are close to the community activity, not imposed at all. The National Film Board, for instance, has original Canadian scores for most of its films. At McGill University, with its internationally famous Montreal Neurological Institute and its brilliant Dr. Wilder Penfield, the arts are especially pressed. Their films, their radio, their little theatres, their choral singing are all threads in the Canadian homespun arts which have begun to weave into finer goods. Even to the lonely stretches of Canada, the arts reach, if only through the thin old voices of fishermen singing the legends of princesses, if only through the carvings of angels in small country churches, if only through the craftsmanship of local men who carry on the tradition followed by Amable Paradis of St. André de Kamouraska, who took only six months to build his house, but needed a full two years to carve the doorways and the windows.



KARSH; famous for his dramatic, historical portraits, especially the glowering Winston Churchill.



HUGH MACLENNAN and his wife Dorothy; he is the important author of *Each Man's Son*, a recent novel of Cape Breton Island; she received the Governor General's Award for her book *Partner in Three Worlds.*



CHINESE TOMB FIGURE in the famous Chinese Art Collection of Toronto's Royal Ontario Museum.



ROBERT CHOQUETTE of the Montreal Radio; won awards for his poetry in the 1920's and 1930's, now writes French radio serials of great popularity.

LOUIS ARCHAMBAULT, young sculptor and ceramist whose "Iron Bird" was selected for exhibition at the Festival of Britain.



THREE QUEBEC WRITERS: playwright René Arthur, *left,* and poet-novelist André Giroux, *right,* producers of a literary radio program; Roger Lemelin, *centre,* author of the prize-winning novel, *The Town Below.*



ROBERTSON DAVIES, editor of *The Peterborough Examiner*, of Ontario, writes the rampaging, witty column "The Diary of Samuel Marchbanks," once said of his Oxford-trained mind that "mediocrity stimulated it."



LIDO MOSER



MODERN HOUSE in Toronto designed
by Gordon Adamson.



PRINCE EDWARD ISLAND HOUSE,
its lines high, narrow, stringent.



THE MARSHLANDS between New Brunswick and
Nova Scotia, the lonely barns for the wild grass harvest.



WILFRED PELLETIER, who has been a conductor
at the New York Metropolitan Opera, leads choral
groups in the summer at the Music Festival of
Montreal. Here, Mr. Pelletier, at far right, with soloists.

NORMAN MCLAREN of the
National Film Board; his abstract
fantasies painted on film, especially
Fiddle-de-dee, and his sound track
drawn on film have made him one of
the few fresh cinema creators.



HENRI GAGNON, one of the great organists,
plays at the Basilica of Québec, as his father did before him.





LE MONT BLANC, RUE CASIMIR PÉRIER, IN THE FAUBOURG ST.-GERMAIN

BISTRO! BISTRO!

Bistros like eccentrics are famed for their strength of character. Physically their aspect follows a somewhat elastic pattern. The *bistro* is invariably small, centering around a zinc-topped bar. Its décor which is negligible, may or may not include a sawdust covered floor. Its menu—often written in chalk on a slate—and its wine card, are limited in size but not in substance. Prices may be low or almost as high as at Maxim's. Unfailingly, however, every *bistro* has a personality based on good, honest cooking and the owner's presence. *Le patron* (or *la patronne*, if there is one) combines the qualities of master chef and bartender. Theirs is the fierce personal pride of ownership, the guest is *their* guest and must never forget his place.

It is *le patron* who suggests what to eat and drink, advice always followed by the initiate. Among Parisians there is tremendous snobbishness over *bistros*; names of favourites are collected and hoarded even from friends, to insure against overpopularity and for the potential of the romantic rendezvous. Historically, the *bistro* is said to date back to 1814 when the Russians occupied Paris. At that time the Cossacks would enter a bar, simultaneously thumping their fists and crying "*bistro, bistro,*" meaning quickly, quickly!

Speed is no longer an essential. Recently, at lunch time, a French gourmet sitting in his favourite *bistro* mentioned to *le patron* that he was in a bit of a rush. A chill fell on the air, *le patron* stiffened, his hand went to the back of the guest's chair, "In that case, Monsieur, perhaps you would prefer to return some other day."

WHAT TO EAT; WHAT TO SEE NEARBY.
CHOSEN BY ALEXANDER WATT.

10 PARIS BISTROS

NEAR THE LOUVRE

CHEZ LUCIEN, 30 Rue de l'Arbre Sec. Specialties: *moules St.-Lucien* with *Pouilly-Fuissé* wine; *steak au poivre flambé*, with *Moulin-à-Vent* wine; *crêpes Suzette*. With coffee, *Armagnac 1910*. Lucien Courau, the *patron* and chef prepares his specialties at the table.

TO SEE: ROYAL CHURCH, THE LOUVRE AT NIGHT. On July 1, a concert of ancient music will be given in the Church of *St.-Germain-l'Auxerrois* formerly attended by the Kings of France. The *Louvre Museum* is open on special evenings, the sculpture dramatically lighted.

CHEZ BENOÎT, 20 Rue St.-Martin. Specialties: *coquilles St.-Jacques*, with *Pouilly Fumé* wine; *quenelles de brochet*, with *Chablis Close de Cruze* wine. With coffee, an old *Marc de Bourgogne* wine. Selection of *Vins de Provenance directe*. About 1,500 francs per person. Closed Sunday. Popular with artists, writers, and actors. For forty years, Monsieur Benoît has supervised the cooking of his Lyonnais specialties.

TO SEE: TOUR ST.-JACQUES, PLACE DU CHÂTELET. *Tour St.-Jacques*, a Gothic column, only remnant of the 16th-century church of *St.-Jacques-la-Boucherie*. Nearby, two famous theatres: the *Châtelet* and the *Sarah-Bernhardt*.

CAVEAU MONTPENSIER, 15 Rue Montpensier. Specialties: *fruits de mer au curry; ris de veau à la crème; estouffade de bœuf; coq au vin*. Regional wines: *Mâcon Blanc, Rosé d'Anjou, Passetoutgrain*. Closed on Monday. Jean Cocteau and Colette often dine here. Half a block away, the *Comédie Française*, where all the classic French theatre is played. See the surprising and peaceful garden of the *Palais-Royal*; the covered arcades and bookshops; the *Bibliothèque Nationale* which always has an important schedule of art exhibits. Don't miss the *Place des Victoires*, designed by the architect Mansart (windows named after him).

TO SEE: CLASSICAL THEATRE, PALAIS-ROYAL GARDEN.

NEAR THE PALAIS DE JUSTICE

CHEZ JEAN, 72 Quai des Orfèvres. Specialties: *petit salé aux lentilles; bœuf Bourguignon; saucisse de Toulouse*. Menus written in chalk on a slate. 100 francs top for *plat du jour*. Closed Sunday. Jean and his wife do all the work.

TO SEE: THE BIRD MARKET, NOTRE-DAME AND ITS GARDEN. The sombre *Conciergerie*, where Marie-Antoinette was imprisoned; the *Palais de Justice*, with the superb iron grillwork. *Notre-Dame*, with its often overlooked garden leading down to the Seine; the *Sainte-Chapelle*, with its delicate spire. (On May 28 and 29, concerts of church music will be held here.) Close by, the flower market —on Sundays, it becomes a bird market.

NEAR LES HALLES

AUX INNOCENTS, 2 Rue Pierre-Lescot. Specialties: *pâté de lapin*; recommended with the *patron's Chavignol* wine; *rognons de veau à la Madère*, with *Brouilly* wine. Superb *Châteaubriand*, 300 francs. *Les Halles* are the central food markets of Paris, busiest in the early hours of the morning.

TO SEE: THE MARKETS. In celebration of Paris's 2,000th anniversary, a Rabelaisian fête will be staged in the *Square des Innocents* where, it is said, hundreds of victims of the Massacre of Saint Bartholomew were buried. Remember the church of *St.-Eustache*, in the *Halles*, has the finest organ music in Paris.

ON THE LEFT BANK

CHEZ AUGUSTIN, 27 Rue de Seine. Closed Saturday night and Sunday. *Plat du jour*, about 160 francs. The proprietor, Monsieur Claude is also the cook, passing the dishes to his wife. Around the marble-top tables, artists, art dealers, writers, and *Beaux-Arts* students. From May 27 to June 27, the *fair* of the *St.-Germain-des-Prés* district. Visit the tiny art galleries, print, book, and antique shops on the Rue de Seine, in the nearby Rue Jacob, Rue Bonaparte.

TO SEE: BOOKSHOPS, ART GALLERIES, ANTIQUES.

VIEUX PARIS, 2 Rue de l'Abbaye. Specialties: Greek dishes. *Yolandi dolma* (stuffed vine leaves); *agneau farci; taramossalade* (prepared fish roe). *Raki* and *Samos* wine. *Plat du jour*, about 150 francs. Closed Thursday.

TO SEE: ST.-GERMAIN-DES-PRÉS, SIDEWALK CAFÉS. The small, exquisite *Place Furstemburg*, where Delacroix had his studio. The square Roman bell-tower of *St.-Germain-des-Prés*, oldest church in Paris; *Café Flore* and the *Deux Magots*.

NEAR THE PLACE DES VOSGES

MA BOURGOGNE, 19 Place des Vosges. Specialties: *escargots; moules à la Bourguignonne*; steaks. Wines: *Ratafia de Nuits St.-Georges; Pinot de la Charente (apéritif)*. Closes at 8 P.M., unless given advance notice. The *patron* makes much of his excellent burgundies; the *patronne* cooks the simple bourgeois dishes. *Place des Vosges*, the pink brick square. *Victor Hugo's house*, at No. 6; the *Musée Carnavalet*, the *town house of the Marquise de Sévigné*. (An exhibition of the history of Paris will be shown here from June to October.) Nearby the *Hôtel Rohan-Soubise*, the National Record Office, with its magnificent horseshoe courtyard; the *Rue Vieille-du-Temple*, with 17th- and 18th-century doorways.

TO SEE: VICTOR HUGO'S HOUSE, MUSÉE CARNAVALET.

NEAR THE TROCADERO

CHEZ ANNA, 10 Boulevard Delessert. Specialties: *poulet Basquaise; rognons Basquaises; bisque d'homard; brandade de morue; coquilles St.-Jacques; paupiette de veau*. Wines: *Sancerre Rosé; Champagne Nature; Beaujolais*. With coffee—a good *Framboise*; a rare old *Armagnac*. Closed on Monday. Better reserve a table in advance. Anna, the *patronne*, has a talent for Basque cooking.

TO SEE: MUSÉE-D'ART MODERNE, PALAIS DE CHAILLOT. At the *Palais de Chaillot*, concerts and ballet throughout the season; fine exhibits of contemporary art at the *Musée d'Art Moderne*.

For your travel address book, cut along the dotted line.

THE PLACE, THE PRICE, AND THE PERSONALITY:
A LIST ESPECIALLY FOR FESTIVAL VISITORS,
CHOSEN BY AMERICANS, ODEN AND OLIVIA MEEKER.

55 LONDON RESTAURANTS AND PUBS

□ MODERATE PRICES: Luncheon with drinks, tip, around 10 shillings. △ AVERAGE PRICES: Luncheon, with drinks, tip, from 10-20 shillings. ● FRANKLY EXPENSIVE: Luncheon, with drinks, tip, over 20 shillings.

ALBERT
53 Beak St., W.1. (GER. 1296)
Lunch, dinner, and late supper.
Drinks served.
Continental cooking. Closed Sunday.

ALLEGRO
16 Bury St., St. James's S.W.1. (WHI. 6767)
Lunch, dinner, and late supper. Bar.
French specialties.
Dancing. Closed Sunday.

ANTELOPE
22 Eaton Terrace, S.W.1. (SLO. 7781)
Typical pub;*English cooking.*
Lunch, dinner, and pre-theatre.
Open Sunday.

ANTOINE
40 Charlotte St., W.1. (MUS. 2817)
Lunch, dinner, pre-theatre and
late supper. Drinks served.
French specialties. Outdoor tables.
Closed Sunday.

APÉRITIF GRILL
102 Jermyn St., S.W.1. (WHI. 5026)
Lunch, dinner, and late supper.
Bar. *French specialties.*
Closed Sunday.

AU PETIT COIN DE FRANCE
7 Carnaby St., W.1. (GER. 5010)
Lunch, dinner, and pre-theatre.
Drinks served. *French specialties.*
Closed Sunday.

BAGATELLE
1 Mayfair Place, W.1. (GRO. 1128)
Lunch, dinner, and late supper.
Bar. Dancing.
Closed Sunday.

BENTLEY'S OYSTER BAR
11 Swallow St., S.W.1. (REG. 0401)
Lunch, dinner, pre-theatre, and
late supper. Bar.
Seafood specialties. Open Sunday.

BEOTY'S
14 Wright's Lane, W.8. (WES. 8525)
Lunch, dinner, pre-theatre, and
late supper. Drinks served.
Continental cooking.
Outdoor tables. Open Sunday.

BOULESTIN
25 Southampton St., W.C.2 (TEM. 7061)
Lunch, dinner, pre-theatre and late
supper. Bar.
French specialties. Closed Sunday.

BROMPTON GRILL
243 Brompton Rd., S.W.3. (KEN. 8005)
Lunch, dinner, pre-theatre and
late supper. Drinks served. *French
specialties.* Open Sunday for dinner only.

CAFÉ ROYAL
68 Regent St., W.1. (REG. 8240)
Lunch, dinner, pre-theatre and
late supper. Bar.
Open Sunday.

CAPRICE
Arlington St., S.W.1. (REG. 3183)
Lunch, dinner, and late supper.
Bar. Closed Sunday.

CASA PRADA
292 Euston Rd., N.W.1 (EUS. 3768)
Lunch, dinner, pre-theatre and
late supper. Drinks served.
Closed Sunday.

CHEZ AUGUSTE
38 Old Compton St., W.1. (GER. 5952)
Lunch, dinner, pre-theatre and
late supper. Bar.
*Specialties: Turkish, French, and
Italian.* Closed Sunday.

CHEZ CICCIO
*36 Kensington Church St., W.8.
(WES. 2005)* Lunch, dinner, and
pre-theatre. Bar. *Italian and French
specialties.* Open Sunday.

CHOY'S
45 Frith St., W.1. (GER. 7109)
Lunch, dinner, pre-theatre and
late supper. Drinks served.
Chinese specialties. Open Sunday.

CORONET
9 Soho St., W.1. (GER. 5555)
Lunch, dinner, pre-theatre and
late supper. Bar.
French specialties. Closed Sunday.

CRETE
19 Percy St., W.1. (MUS. 4914)
Lunch, dinner, pre-theatre, and
late supper. Drinks served.
Greek specialties. Outdoor tables.
Open Sunday.

CUNNINGHAM'S OYSTER BAR
51 Curzon St., W.1. (GRO. 3141)
Lunch, dinner, pre-theatre and
late supper. Bar.
English cooking; seafood specialties.
Open Sunday.

CZECH
61 Edgware Rd., W.2. (PAD. 3710)
Lunch, dinner, pre-theatre and
late supper. Bar.
*Specialties: Viennese, Czechoslovakian,
and Hungarian.*
Outdoor tables. Open Sunday.

DE HEM'S
11 Macclesfield St., W.1. (GER. 2494)
Lunch, dinner, pre-theatre and late
supper. *Seafood and English cooking.*
Bar. Open Sunday.

DELHI DURBAR
179 Hampstead Rd., N.W.1. (EUS. 8156)
Lunch, dinner, pre-theatre and late
supper. Drinks served.
Specialties: East Indian. Open Sunday.

ÉTOILE
30 Charlotte St., W.1. (MUS. 7189)
Lunch and dinner. Bar.
French and Italian food.
Closed Sunday.

FRASCATI
32 Oxford St., W.1. (MUS. 7414)
Lunch, dinner, pre-theatre and
late supper. Bar.
Continental and English cooking.
Dancing. Closed Sunday.

GEORGE INN
77 Borough High St., S.E.1. (HOP. 2056)
Typical pub. Lunch and dinner.
Closed Sunday.

GOLDEN FLEECE
9 Queen St., E.C.4. (CIT. 2983)
Pub. Lunch and pre-theatre only.
Closed Sunday.

IVY
1 West St., W.C.2. (TEM. 4751)
Lunch, dinner, pre-theatre and
late supper. Bar.
French and Italian dishes.
Closed Sunday.

JARDIN DES GOURMETS
5 Greek St., W.1. (GER. 1816)
Lunch, dinner, and late supper.
Drinks served. *French specialties.*
Closed Sunday.

JOSEF'S
2 Greek St., W.1. (GER. 1995)
Lunch, dinner, pre-theatre, and
late supper. Drinks served.
*French, Yugoslavian, and Viennese
specialties.* Closed Sunday.

KETTNER'S
29 Romilly St., W.1. (GER. 3437)
Lunch, dinner, pre-theatre and
late supper. Bar.
French specialties. Closed Sunday.

KING'S HEAD & EIGHT BELLS
50 Cheyne Walk, S.W.3. (FLA. 1820)
Pub. Lunch and late supper only.
Snacks on Sunday.

LE PERROQUET
31 Leicester Sq., W.1. (WHI. 2996)
Lunch, dinner, pre-theatre and
late supper. Bar.
French and Continental specialties.
Closed Sunday.

L'ESCARGOT BIENVENU
48 Greek St., W. 1 (GER. 4460)
Lunch, dinner, and late supper.
Drinks served. *French specialties.*
Closed Sunday.

LITTLE AKROPOLIS
10 Charlotte St., W.1. (MUS. 8198)
Lunch, dinner, pre-theatre and
late supper. Wine and beer only.
Greek food. Outdoor tables.
Open Sunday.

MAISON BASQUE
11 Dover St., W.1. (REG. 2651)
Lunch, dinner, pre-theatre and
late supper. Bar.
Specialties: French, Italian, and Basque.
Closed Sunday.

MARTINEZ
25 Swallow St., W.1. (REG. 5066)
Lunch, dinner, pre-theatre and
late supper. Bar.
Spanish specialties. Open Sunday.

MOSCATELLI
54 Curzon St., W.1. (MAY. 2742)
Lunch, dinner, and pre-theatre.
Drinks served. *Italian specialties.*
Outdoor tables. Closed Sunday.

NEW BURMA ORIENT
59 St. Giles High St., W.C.2. (TEM. 4812)
Lunch, dinner, pre-theatre and
late supper. Drinks served.
Burmese specialties. Closed Sunday.

96 PICCADILLY
Piccadilly, W.1. (MAY. 9661)
Lunch, dinner, pre-theatre and
late supper. Bar.
French and English specialties.
Dancing. Closed Sunday.

PRUNIER'S
72 St. James's St., S.W.1. (REG. 1373)
Lunch, dinner, pre-theatre and
late supper. Bar.
French cooking and seafood specialties.
Closed Sunday.

QUAGLINO'S
16 Bury St., St. James's, S.W.1. (WHI. 6767)
Lunch, dinner, and late supper.
Bar. *French specialties.*
Dancing. Open Sunday.

RULES
35 Maiden Lane, Strand, W.C.2. (TEM. 5314)
Lunch, dinner, pre-theatre and
late supper. Bar.
Seafood specialties. Closed Sunday.

SALISBURY
90 St. Martin's Lane, W.C.2. (TEM. 6179)
Pub. Lunch and pre-theatre only.
Open Sunday for snacks.

SEVENTEEN CURZON STREET
Curzon St., W.1. (MAY. 6960)
Lunch, dinner, pre-theatre and
late supper. Bar.
French specialties. Closed Sunday.

SHAFI'S
18 Gerrard St., W.1. (GER. 2354)
Lunch, dinner, pre-theatre and
late supper. Bar.
East Indian specialties. Open Sunday.

SIMPSON'S
100 Strand, W.C.2. (TEM. 7131)
Lunch, dinner, pre-theatre and
late supper. Bar.
English cooking. Closed Sunday.

TROCADERO
Piccadilly Circus, W.1. (GER. 6920)
Lunch, dinner, pre-theatre and
late supper. Bar.
French specialties.
Dancing. Open Sunday.

TYROL
42 Dean St., W.1. (GER. 9455)
Lunch, dinner, and late supper.
Bar. *Swiss specialties.*
Open Sunday.

VEGLIO
24 St. Giles High St., W.C.2. (TEM. 4876)
Lunch, dinner, pre-theatre and
late supper. Drinks served.
Continental cooking. Closed Sunday.

WHEELER'S
19 Old Compton St., W.1. (GER. 2706)
Lunch, dinner, pre-theatre and
late supper. Drinks served.
Seafood specialties. Closed Sunday.

WHITE OYSTER ROOMS
70-72 Chancery Lane, W.C.2. (HOL. 2160)
Lunch, dinner, and pre-theatre.
Drinks served. *Seafood specialties.*
Open Sunday.

WHITE TOWER
1 Percy St., W.1. (MUS. 8141)
Lunch, dinner, pre-theatre and
late supper. Drinks served.
Greek specialties. Outdoor tables.
Closed Sunday.

YE OLDE CHESHIRE CHEESE
145 Fleet St., E.C.4. (CEN. 6170)
Lunch only. Bar.
Closed Sunday.

YORK MINSTER
49 Dean St., W.1. (GER. 2799)
Pub. Lunch, dinner, and pre-theatre.
French specialties.
Closed Saturday night and Sunday.

NOTE:
These are highlights from a list of 150 restaurants, published with a map, by British Vogue, and available for sixpence at 37 Golden Square, London.

NOTES ON HOTELS, RESTAURANTS, SIDE-TRIPS, GIPSIES, AND SHOPS.

HANDBOOK ON MADRID

HOTELS



The *Ritz,* next door to the Prado, and just about the best in Europe. Dowagers have their midday *copas* (little *apéritifs*) here. The garden particularly popular for dinner. *Palace Hotel,* big and luxurious; its bar from 1:30 to 2:30, or 9 to 10:30, the international meeting place. The *Velázquez,* in Calle Velázquez, quiet and new.

RESTAURANTS



WHAT TO EAT AND WHEN

Lunch begins at 1:30 at the earliest; dinner no earlier than 10 o'clock and as late as 11:30 out of town. The *Jockey Restaurant,* in Calle Amador de los Ríos, chic, small; magnificent Spanish or European food. Spanish caviar, very good. Reserve a table. (Closed in July and August.) *Recoletos,* near the *jai a'lai Fronton.* About the best food in Madrid. Dancing in the garden at night. *Horcher's* on the Calle Alfonso XII, excellent food, in a staider atmosphere. (Closed July and August.)

Chipén, Peligros 9; Spanish dishes. *El Púlpito,* an integral part of the arches and legends of the romantic Plaza Mayor. Especially good, *paella,* saffron rice studded with shrimp, clams, chicken, little sausages, and lobster. *Plaza Santa Ana,* for a noonday *apéritif;* drink Spanish beer while nibbling a delicious assortment of *mariscos* (small fish and shellfish) and *cigales* (giant crayfish). Note: Do not eat too many dishes prepared with unrefined olive oil; tell the waiter "*sin aceite*" (without oil). In Spain drink only bottled water.

ENTERTAINMENT

BALLET
FLAMENCO
POLO
GOLF

Ballets in the *Retiro,* Madrid's largest park, during June and early July, in an improvised woodsy amphitheatre. Matinees usually at seven o'clock, evening performances about 10:45. *Villa Rosa,* a garden restaurant popular with all classes of Spaniards; a fifteen-minute drive from the centre of Madrid. About one in the morning, at the flamenco house in the old palace next door, gipsies sing, dance, and play. This can last until 8:00 A.M. About 1,200 pesetas for four gipsies—the usual number—plus the cost of drinks for them and your party; settle price in advance. In the modern Plaza de Toros, bullfights Sundays around five or six, and sometimes on Thursdays. Try to get tickets on the shady side. The *Zarzuela,* Madrid's pretty racecourse, is open Sundays and feast days. The *Real Club de la Puerta de Hierro,* ten minutes by taxi from the major hotels; membership not required. Golf clubs can be rented. Tennis, polo; lunch on a terrace in view of the snow-covered Sierras. The Club's big ball, in its lighted garden, held on St. Juan's day, June 29.

WHERE TO BUY



WHAT AND HOW MUCH

Couturiers: Eisa, the name of Balenciaga's shop, at Avenida José Antonio 9. Top price for suits and day dresses, about 5,000 pesetas or $125, far less than in Paris. *Flora Villareal,* considered very good; prices about the same. *Isaura,* less expensive, French models copied with fine workmanship. *Rango,* Carrera San Geronimo, a combination of all the *boutiques* in Paris: copies of French scarfs, sweaters, little dresses, handbags: about $50 for a dress. *Serrano* on Calle Alcala for blouses; in handkerchief linen about $7. *Miranda,* Velázquez 45, for shoes made-to-order, about $10 a pair, just about the best shop. *Trajes de Luces* at Calle León 8, for the dashing embroidery-encrusted costumes worn by bullfighters, a short toreador jacket, a bullfighter's cape or shoes to wear at home. *Leather goods: Nestares,* on Avenida José Antonio, for handbags. *Loewe,* José Antonio, for beautiful luggage, handbags, and gloves. *Cristina Lauffler,* Avenida Lopez de Hoyos 11, for gloves made-to-order overnight, any length; about $1.50. (Gloves for American men usually have to be made to measure, for the largest Spanish size is 9.) *Men's clothes:* made-to-order suits from about $25. Fittings at the hotel, if pressed for time. Among the best tailors: *Collado, Cid,* or *Nuñez.* For made-to-order shirts, Argyle socks, sweaters, linen handkerchiefs, ties, and gloves: *Butler,* Avenida José Antonio. *El Rastro* is the equivalent of the Paris Flea Market. Best day, Sunday.

OUT OF MADRID



TOLEDO
ARANJUEZ
ESCORIAL

Cars and chauffeurs are easily hired through the hotel or from ATESA, Avenida José Antonio 59. TOLEDO is about one-and-a-half-hours' drive from Madrid. Don't miss El Greco's "The Burial of Count Orgaz" in a dim corner of the *Church of Santo Tomé.* The *Hospital de Tavera*—built in the 16th century, now owned by the Dowager Duchess of Lerma, and filled with magnificent old furniture, rare paintings. For luncheon: *Vente de Aires,* famous for partridge. ARANJUEZ, less than an hour from Madrid. Good bullfighting. In the Royal Palace don't miss the room with porcelain covered walls. Lunch at *El Sapo Verde* or *Las Delicias.* ESCORIAL, one hour from Madrid, called the Eighth Wonder of the World. Lunch at the new *Hotel Felipe II.*

FOR OVERNIGHT TRIPS



WHERE TO STAY

The government-run hotels and inns called *paradores* and *albergues* are the places to stay. *Paradores* are converted monasteries or historic castles, *albergues* are modern buildings. Universally comfortable. The food is good and the prices low. Among the best, the *Parador de Oropesa* is in the old castle of the counts of Oropesa, and the *Parador de la Virgen de la Cabeza,* between Madrid and Seville. (Note to sportsmen: Spain has fine salmon fishing.)

For your travel address book, cut along the dotted line.

TIPS FOR TRAVELLERS IN ENGLAND, FRANCE, ITALY, AND SPAIN.

MORE THAN MANNERS

Even the most punctilious traveller is likely to be unfamiliar with all the varying idiosyncrasies and manners of certain countries. A rule of thumb, important and effective for any place, at any time, for any stranger, is the twin-pronged dictum: never be embarrassed about asking questions concerning local custom; never make yourself conspicuous.

PUNCTUALITY



WHEN TO BE ON TIME

In England, arrive absolutely on time. Five minutes late, and you may find that the one pre-dinner drink has been served and that the party is getting ready to move to the dining room. In France, you can be ten or fifteen minutes late. In Italy, as a rule, be on time for all meals. On the other hand, when asked for five o'clock tea, you will find that arriving at 5:30 will make you among the first guests. In Spain, the "entertaining" hours are so late it is practically impossible to be tardy. When dining out in Spain you will find that although you are asked for ten, no one arrives before ten-thirty or eleven o'clock. (There is one exception: the Duke of Alba dines promptly at 9:30 each evening.) Note: At all diplomatic and official parties *in all countries*, promptness is expected.

THANK YOU



A NOTE FLOWERS NYLONS WHISKEY

It is extremely rude for the traveller to forget, or even to delay, writing bread-and-butter notes, whether for a simple luncheon or for a week end. Sending flowers with your note is even better. And in France and Italy, flowers *should* be sent if you find you can not attend a party. Scotch whiskey can be ordered in the U. S., paid for with dollars and arranged to be delivered to friends in Britain. Candy is also scarce there. Nylon stockings are especially welcome in Spain and England. French perfume in Italy, Spain, and England would be a good present (or a carton of American cigarettes or the latest recordings).

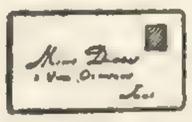
CALLING CARDS



VITAL ACCESSORIES

You will need visiting cards in great numbers. Leave them at the U. S. Embassy if you are staying in a capital more than a week; sign the register, give your address, and leave one "Mr. and Mrs." card and one "Mr." Visiting cards are useful to exchange with new-found acquaintances, a practice more usual in Europe than in the United States. (Write your address in the lower left-hand corner.) On leaving, it is polite to send cards to those who have entertained you, with "p.p.c." (*pour prendre congé*) written in the lower corner.

LETTERS OF INTRODUCTION



HOW THEY WORK

Never deliver letters of introduction yourself. Mail them to the person to whom they are addressed with a short letter written on your hotel paper, mentioning the length of your visit, or send the letter with a visiting card and a short message. Remember it is not an ironclad rule in Europe, as it is in the United States, that the recipient must entertain you, so do not be surprised if your only answer is a friendly telephone call.

FINANCIAL MATTERS

DISCOUNTS

There is a good system of set prices all through the Continent. If you buy much in any antique shop or order a large number of clothes from any one couturier, it is usual to have a round price set. Shops in many countries have a set 12% discount if the bill is paid in dollars. Don't bargain—except in the Paris Flea Market.

In most European countries, no woman is allowed to pay a check if there is a man along. However, it is good form for a single woman to give dinners or luncheons in restaurants, first warning the headwaiter not to present the bill at the table.



TIPS AND WHO GETS THEM

Many hotels add about 12% for tips to your bills. Generally speaking, distribute about 10 to 15% more among the employees who have been of special assistance. A shilling is a minimum tip for a taxi driver in London. Cloakroom tips are about 50 francs (fifteen cents) in Paris, and about 50 lire in Italy. When staying the week end in a private house, tipping is expected just as it is in the United States; a pound each is about right for the butler and the maid in England.

Above all, don't forget to tip the concierge or porter in hotels as they are generally important to your comfort. Tip the *sommelier* in a French restaurant about 100 francs. In European theatres the usher must be tipped or she will call attention to your lapse. (Theatre programs are not free.) Guides everywhere receive tips; when members of the clergy or any religious order show you around a church or other religious establishment it is best to give a contribution to the church. Give the saleswoman in the Paris dress house at the last fitting several pairs of nylons or a carton of cigarettes. (Her assistant should be given 500 francs.)

WORDS TO THE WISE

In France, no one smokes at a dinner party until the host or hostess gives the signal.

Young women rise when an older woman enters the room—particularly during an introduction. Incidentally, most European hostesses do not introduce all the guests to one another.

Shaking hands is an activity in Europe. It is the expected gesture far more often than in the United States. One shakes hands with the saleswomen, hotel managers, and the headwaiters.

Above all, avoid political arguments. Don't mention—ever—the power of the dollar.

For your travel address book, cut along the dotted line.

PARIS, NOTED BY SAUL STEINBERG,

MASTER OF THE FINELY ETCHED ECCENTRICITY.




21
EXIGEZ
SPONTEX
pratique
économique
GARE St LAZARE
Opera
Palais Royal
Louvre
Chatelet
Place St MICHEL
METRO



In Steinberg's Paris: the ubiquitous bus; shop fronts; the ant-like crowd at the Place de l'Opéra.

PARIS PRECEDED FRANCE

BY HERVÉ BAZIN,

one of the most brilliant of France's younger novelists.

Paris is two thousand years old! Every evening some foreign radio station reminds us . . . two thousand years old! The press of the New World is impressed . . . the vast but *new* New World, easily impressed by longevity records.

Our own reactions, even our newspapers and radio stations, are more temperate, perhaps because we, inhabitants of the Old World, living in a minute section of Europe, which is itself rather small, are more impressed by space than by time. Time is familiar to us. In this country, any number of towns, even little villages, have as much claim to antiquity as Paris. There are even those which are clearly older: Marseilles, Toulouse, Besançon, Autun, Bourges. . . . We are impressed too, but rather differently. "What, Paris is *only* two thousand years old," a friend of mine remarked, "I thought it was much older than that."

It probably is. The calculations on which the Bimillennial celebrations are based are at best approximate. Even if one fixes the founding of Rome at 753 B.C. (and another scholar just the other day set out to prove that Romulus himself was only a myth), it is impossible to say exactly how long Lutetia had existed before Titus Labienus, one of Caesar's envoys, took possession of it in 52 B.C. . . . It was a village then, and he made it a tributary of Rome. We are reduced to guessing the real age of Paris. To be sure, one can only smile at the legend that became popular at the court of Louis XIV: its author was a certain Jacques de Saron, who wrote a fantasy, *The Genealogy of the Kings of France Since Adam,* and who attributed the founding of Paris to a descendant of Paris, the handsome Trojan, just as Virgil tells of the founding of Rome by the son of Æneas. The name "Lutetia" comes from an ancient term meaning "dwelling among the waters." By the time of the *Parisii,* or *Barisii,* who had taken possession of the town and defended it against the Romans, the origin of the name was already obscure. It probably started, not with the founders, but with the first conquerors. Furthermore—and this I find marvellously symbolic—the *Barisii* came from *Le Barrois* (*Bar,* in the local dialect), that chain of hills which is the only natural defense Paris has ever had, and which for centuries was to be the scene of battles which decided the fate of France.

But let's not quibble; we acknowledge the Bimillennial. A date, after all, doesn't mean very much and, besides, it is flattering for a city, as well as for its people, to precede its own records in history. Let us say that Paris entered history with Labienus, who indeed in this alone did it a great service. We might even go further—it entered in the rôle assigned to it by the fatefulness of geography, the rôle that was, little by little, to make it the very heart of a nation, nourished by the great artery of the Seine.

There is indeed no other capital which has been so completely identified with the country which has created it and which it has helped create. The complete—and, it has often been said, excessive—centralization of power, of industry, of the arts, even of ideas, much to Paris' advantage, is perhaps in conformance with the Latin tradition, but has always been contrary to the Gallic temperament, eternally non-conformist as it is. It has been imposed by that miraculous policy of assimilation, by that unique degree of patience which made France the founder of a city, a city which grew itself like a great tree trunk, century by century, layer by layer, in regular, concentric circles of growth that are still visible despite the thickening *(Continued on page 114)*



MRS. HENRY FORD, II

Mrs. Ford is a slight, quick young woman with remarkable brown-and-blond hair.
She divides her year between Detroit and Southampton.
She has three children, makes frequent trips with her husband, has a practicing interest in photography;
and still finds time to serve, in Detroit, on the Board of the Council of Social Agencies,
the Board of the Catholic Family Center,
and the Michigan Board of the Seeing Eye, among her other committees.



RAWLINGS

MRS. LAURANCE S. ROCKEFELLER

Mrs. Rockefeller is a tall, serene young woman with intensely American good looks, who dresses with a notable, reserved simplicity.
She is the Chairman of Patronesses for the Fourth Annual "Salute to Summer" Gala Cocktail and Tea Party to be held on May 25 at the Waldorf-Astoria. The party will benefit the Memorial Center for Cancer and Allied Diseases, of which Mr. Rockefeller is President of the Board of Managers.

FASHIONS FOR ''LOCAL EVENTS'' ALL ACROSS AMERICA

WHEN the summer blows, the whole country becomes a maze of local events . . . desert barbecues, suburban horse shows, inland lakes racing, golf tournaments followed by country-club dances. For these, for each of these, there is a way of dressing: from the fashion for strapless organdie dresses to the fashion for well-worn blue jeans. In some cases, the way of dressing is so accepted, so well formulated that it has become almost a uniform. But the thing is, that in spite of the close traditions of a town, or a community, or a sport, all important local events are by now national. From all over the United States people travel to Ohio for the Marietta Regatta; Maryland for the Preakness; Michigan for the Tulip Festival; Massachusetts for the Jacob's Pillow dance festival; and from Alabama to California for the tennis tournaments. This means to any woman with her wits about her that her summer wardrobe must be as flexible as the life she expects to lead; must have a good share of clothes with chameleon possibilities (*vide* the two dresses worn by Mrs. Daly on page 93) ; and must have enough of the special clothes for her own bias of interests; whether that means dungarees for the Gibson Island Races, or silk suits for lunching in New York (see Mrs. Amory on page 91). Or—summer fashion is a practical problem involving both specific and all-around clothes.

The straight answer to who wears what where? is, obviously: just-such fashions are worn to just-such places by women who *know* the places and the clothes. For which reason, we have taken eight pages to show you how, as a matter of practical fact, three women with three different ways of life arrange their wardrobes for summer plans. One of these women lives and works in the city; one has a country life with an accent on week ends; one follows the golf tournaments from Greenbrier up to Southampton, with days in New York, or at the races, or watching polo, on the side. Any of them might also be present at a list of local events. Which? You'll find names, facts, and schedules throughout these pages, for sports and celebrations from Maine to California. In summer the whole nation becomes, through some curious collapse of the sense of distance and barriers, one great commutation line. These pages are a timetable, and a directory to the things you may want to do this summer; and to the ways you will want to look.

MRS. WILLIAM McMANUS at Lewisohn Stadium. She wears black Shantung, a dress with a jacket.



TED CRONER

In summer she lives in New York five days of the week. When she and her husband go to an outdoor concert at Lewisohn Stadium, she might wear a black sheath, quite bare for dancing—after the concert or another evening, with a neat, sheltering, day-into-evening jacket—good against cold breezes and for evenings that begin before the day finishes. Dress and jacket in silk taffeta Shantung with a few markings of velvet, by Harvey Berin, $80; Bendel's Young-Timers; Sakowitz.

"Under the stars," from Massachusetts to California (weather permitting), Americans will listen to innumerable summer concerts. Among them, the Berkshire Festival, at Tanglewood, Lenox, Massachusetts, July 7 to August 12, Koussevitzky and Munch conducting. . . . The Watergate Concerts by Washington's Potomac River in July. . . . The Ravinia Festival, Illinois, June 26 to August 12. . . . The Lewisohn Stadium Concerts in New York from June 28 for six weeks; among the conductors, Mitropoulos, Monteux, and Golschmann. . . . The Boston Esplanade Concerts in July. . . . And, again this summer, Carmel, California, will hold its Bach Festival . . . Aspen, Colorado its Music Festival . . . the Hollywood Bowl its Concerts . . . Cleveland its Summer Pops . . . and Brevard, North Carolina, its Music Festival with such soloists as Eileen Farrell, Luboshutz and Nemenoff.



MRS. WILLIAM McMANUS in Central Park.
Linen cover-all jacket, black sheath, big hat.



She has dinner and dances at the Pierre.
Black piqué, deep-cut; white gloves; a swath of veil.

She is one of Vogue's young editors, lives year-round in the city; dresses as any non-working young woman would for a luncheon-meeting in town, a day of shopping-through-cocktails. *Above, left:* The black Shantung sheath (shown on the preceding page) worn with a beige linen shirt jacket and a shady hat. Jacket, by Bonnie Cashin, in Irish linen, about $45; Lord & Taylor; J. W. Robinson. Hat, by Sally Victor. *Above, right:* She takes a resident's pleasure in the way the city opens and empties in summer, leaving the good things, and an air of gala quiet, to a comparatively few millions. For her (or anyone's) evening in town, a black piqué dress in two parts; the neckline cut low; a trail of rhinestone buttons, up the skirt and the blouse. Dress of Fuller piqué; by Miss America; $45. Pin by Marvella. Both, Saks Fifth.

One of the problems of a city summer wardrobe is the country week end. The goal, costumes for either life. *Opposite page, above:* Mrs. McManus happens to be at a summer theatre. She *might* be at dinner on a private city terrace, or at almost any country club on a Saturday night. The dress, of thin, thin gingham checked in chocolate brown and white; street-length, worn with a coat checked on the grand scale. Dress and coat, by J. L. F., $50; Bonwit Teller; I. Magnin. *Opposite page, below:* At a night baseball game—at a luncheon in the country—at tennis matches—at a charity bazaar. Mrs. McManus will also wear this dress to work; says she'd like to have two. It's beige linen, cut in a cool V at the back and front, and sleeveless; by Arnold-Fox, $30; Best's; Thalhimers. Cashmere cardigan by Braemar, $25; Peck & Peck.

FASHIONS FOR "LOCAL EVENTS" *continued*



She goes to the John Drew Theatre in Easthampton. Strapless, floating cotton dress, gingham-checked.

The sixteen major league ball clubs, playing 405 night ball games, and the four hundred odd summer theatres have a fabulous number of devotees, often the same ones. All over America there is night baseball on hundreds of grass-root diamonds and in the major leagues' ball parks, from Boston to Cleveland to St. Louis.

In tents, barns, and college auditoriums, the American theatre decentralizes each summer. Dozens of stock companies put on new plays and often stars-in-their-plays travel the summer circuit. Among the famous theatres: the Olney in Maryland; the Westport Country Playhouse in Connecticut; Lakewood Theatre in Skowhegan, Maine; the Music Circus in Lambertville, New Jersey; The Actors Company at La Jolla, California; the Cape Playhouse in Dennis, and Falmouth Playhouse in Coonamessett, Massachusetts. In Texas, Houston will have musical comedies at the Lyric Theatre, and Dallas will have its Starlight Operetta. In Central City, Colorado, the Play Festival runs in July; in Ashland, Oregon, the Shakespearean Festival lasts three August weeks. Finally, at Spearfish, South Dakota, the annual Black Hills Passion Play runs through July and August.

TED CRONER

A night baseball game, or—Sunday in the country. Linen dress; cashmere cardigan.





MRS. CHARLES MINOT AMORY at Belmont Park. White Honan silk dress; big blue straw hat.

Mrs. Amory fills her summers with specialized local-into-national events: the races at Belmont; golf at The Greenbrier, and Southampton where she lives in the summer; polo on Long Island; excursions into city life. *Left:* This is a dress she might wear to the races, with a big hat and white gloves. She would be as apt to wear it for—a Sunday lunch in the country; tennis matches; a day at a golf club. The dress, in white embroidered silk Honan, buttoned with rhinestones; designed by David Levine, $90; Saks Fifth; Wm. H. Block. *Below:* Almost any day in Southampton, lunching at the beach or golf club, at a friend's house. This is the sort of dress that summer wardrobes all across the country are built around. Of golden-yellow Stonecutter rayon-and-cotton cord, striped in gold braid; by Claire McCardell, $45; Lord & Taylor; Carson Pirie Scott.

She watches golf in Southampton. Dress striped with gold braid; white cashmere cardigan.



FASHIONS FOR "LOCAL EVENTS" *continued*

Every summer's a big summer in America's racing world. The main meets are all in the East except for Hollywood Park in Los Angeles (open May 15 to July 21). Belmont Park is open now until June 21: the big races, The Withers, May 26; The Suburban Handicap, May 30; and The Belmont Stakes, June 16.

Saratoga runs from August 6 to September 1; the August card holding double features on the 18th, with The Saratoga Special and The Travers: on the 30th with the Saratoga Cup and Saratoga Steeplechase Handicap. Saratoga will also have night trotting, June 4 to August 25.

But America's best trotting meet, with all the gaiety of a county fair, is at Goshen, New York, August 6 to 11, with the famous Hambletonian run on August 8. Roosevelt Raceway, in Westbury, Long Island, has night trotting from May 21 to September 22, with the $25,000 American Trotting Championship on August 23. At the Yonkers Raceway, the first night trotting meet, on now, until May 19; the second meet, from August 15 to 28. And all summer there will be polo matches every Sunday at Meadow Brook Club and Bostwick Field, Long Island.

Mrs. Amory's summer plans are sometimes city plans. Her problem (a familiar one): a wardrobe that balances at either end of the scale. On this page, two answers: clothes chosen for more than a city life. *Left:* As a matter of fact, she is dining at the St. Regis; as a matter of possibility, it could be at any summer evening party, when the invitation reads "black tie." The dress, cool praise for a good tan, is white, short, halter-bare, tailored, wide in the skirt; of tussah silk taffeta. By Adele Simpson, $110; De Pinna; Filene's. *Right:* This is a suit for lunching in town; for a movie, for shopping. And for getting to and fro it could be the start of anyone's holiday wardrobe. Of brilliant blue silk Honan, with gentle lines, a full skirt; the buttonholes embroidered with flowers, a connoisseur's detail. By Mollie Parnis, $110; Jay Thorpe; Hudson's.

She dances at the St. Regis Roof.
White silk halter dress; short, very tailored.



She has luncheon at the Colony Restaurant.
Wide-skirted silk Honan suit.





MRS. EDWARD A. DALY, of Greenwich, plays golf in a sleeveless golf dress, white cardigan.

She dances at Round Hill and Belle Haven Beach Club. Pink organdie, a country and summer dress.



FASHIONS FOR "LOCAL EVENTS" *continued*



She watches tennis at the Field Club.
Halter-neck dress, sheltered by a silk scarf.



She lunches at the Belle Haven Beach Club.
Simple, versatile dress in beige crash.

For Mrs. Daly the week end prolongs itself into the week. Golf, tennis, riding, swimming—for the doing, for the watching. And week ends of entertaining, visiting; of country-club dances, hunter trials, dog shows, county fairs. A life familiar to countless young married women who live away from the city. *Opposite page, above:* Mrs. Daly golfs often and well; would play on any course in the country in a dress like this: neat, sleeveless, well-cut. By Arrowhead, in striped cotton broadcloth, $25; Saks Fifth; cashmere cardigan, by Ballantyne, $25; Lord & Taylor. *Below:* A dress for any country dance in the summer; as young, cool, and non-urban as daisies; with an on-or-off-able ruffled apron. By Emily Wilkens in Swiss organdie, sizes 7 to 15, about $100. Bonwit Teller. *This page:* These are the multiple-virtue dresses of any summer life. For Mrs. Daly they mean lunching, shopping in the village, watching country sports. *Left:* Yellow rayon crash cut bare on the shoulders, $23; added: striped silk scarf by Baar & Beards, $4. *Right:* Almost an ultimate of simple, simple-to-wear dresses, in rayon crash, buttoned all the way; $23. Dresses by Emily Wilkens, sizes 7 to 15; straw bags by Ronay. All, Bonwit Teller. Dresses, also I. Magnin.

TED CRONER

Millions of Americans will play spectator at golf and tennis tournaments, teed-off and served-up all over the country. Major golf tournaments include: U. S. Open Championship, Oakland Hills Country Club, Birmingham, Michigan (June 14-16); Professional Golfers' Association Championship, Oakmont Country Club, Pittsburgh, Pennsylvania (June 27-July 3); National Amateur Golf Championship, Saucon Valley Country Club, Bethlehem, Pennsylvania (September 10-15).

Major tennis tournaments include: Southern Championships, Birmingham Country Club, Birmingham, Alabama (June 18-24); U. S. Lawn Tennis Association Singles Championship, Forest Hills (August 24-September 3); U. S. Lawn Tennis Association Hard Court Championships, Peninsula Tennis Club, Burlingame, California (August 27-September 3).

The biggest summer event in the dog world is the Morris and Essex Kennel Club Show at Madison, New Jersey, on May 26. And for the horsey, there are scheduled over 200 one-, two-, and three-day horse shows, innumerable small local (and unscheduled) shows, *and* a six-day one, the San Diego National at Del Mar, California, from June 29 to July 4.



DONNA SIMONETTA COLONNA DI CESARO. As Simonetta Visconti, she is a talented Italian designer, known for simple, elegant, textured clothes. Example: her own silk coat which she is wearing here.







. . . AND HER

$56 AMERICAN PLAY WARDROBE



Donna Simonetta Colonna di Cesaro, who is the designer Simonetta Visconti, of Rome, bought her summer-in-Capri wardrobe . . . in America . . . for $56. Interesting point: that a woman with two continents to choose from, who is a designer herself, was so pleased with American play fashions and prices that she bought in this country her own wardrobe for a holiday summer in Italy. She is photographed on this page in her bright, handsome, inter-mixable choices. Bright yellow Latex raincoat with black corduroy collar and cuff bands, $14.95. Black sailcloth blouse to wear with the skirt or the trousers or shorts, $4.95; shown with a yellow sailcloth skirt that wraps and fastens with a brass safety pin, $6.95. A boat-necked, loose, pull-on shirt of brilliant red sailcloth, $5.50; worn, for one instance, with narrow, wrapped, pink cotton Mexican pants, $13.95. A loose black sailcloth shirt fastened with ropes and pegs, $5.95; worn with very brief black sailcloth shorts, $3.75. All the clothes are from Brett Winston's in New York. The three tops, the shorts, the skirt are by White Stag, and are also at The Dayton Co.

NEW LUGGAGE:
THE MARKING;
THE MAKING



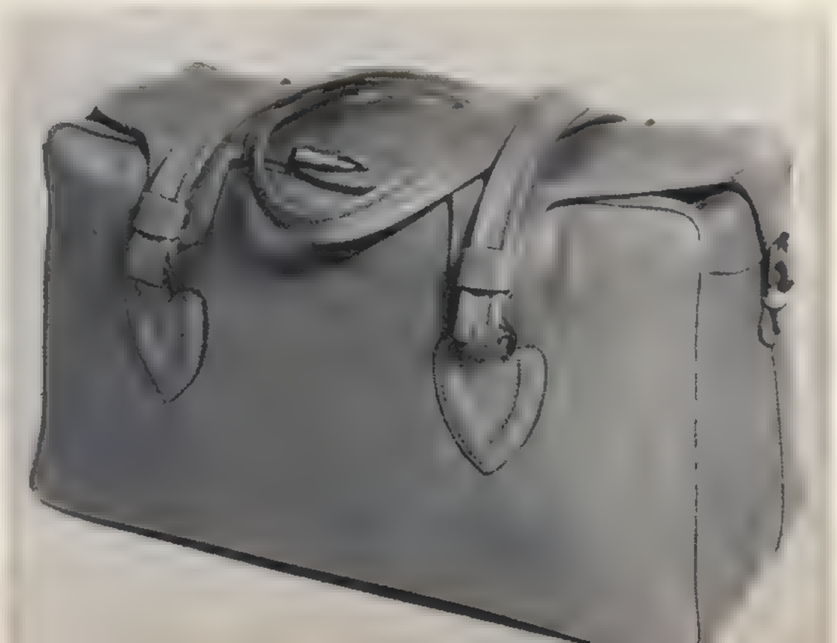
Above: 21" case in beige canvas, by Amelia Earhart Luggage, $39*; Abercrombie & Fitch. Marked by Gilmore.

THE ideas on these pages, part of a spreading idea—the going is easier with marked luggage. Consider the ease of pointing to a sea of suitcases and saying to the porter, "those five with the yellow diamonds." It could be your colours; a stringing-out of your initials (see the B.B. design on the left); a symbol, a wheel, for instance. In any case you might have it worked out for you, as we did, by Arthur Gilmore, 16 East 52 St., N. Y. As pressing, as complex as the problems of what to take on a trip, are the problems of what to take it in. The problems of material (how about the new fibres)? of size? of construction? Answers to the what-to-take problems, elsewhere in this issue; to the what-to-take-it-in problems, possibly on these two pages. *Material?* Think over the new luggage fibres. Among them, nylon canvas, handsome, tough, no-pounds heavy for air travel. "Madagar," a scratch-proof plastic like Madagascar





Left: Brief-case-size carry-all in saddle leather, by Platt, $39.50*; John Wanamaker. *Below:* Bag in beige cowhide, by Greatrex, $59.50*; Kent Luggage.



IN-BETWEEN SIZES



Left: Navy-blue nylon canvas bound in "Kalistron." Suitcase, $56.50*; hatbox, $50*; at Saks Fifth.

straw, which can be wiped off with a damp cloth. "Kalistron," exceptionally light; proof against scuffing, spotting, mildew. *Size?* Wanted: luggage enough for the whole week end, but not so much that it will look as if you are making the major move of your summer. A good second bag might be one between large handbag and small suitcase; by itself, a good size for overnight; for taking along to the beach, for golf. Another useful size is the no-particular size, the almost infinitely expansible carry-all which can handle any number of last-minute things you decide to take along "in case." *Construction?* As it works out, the simpler the better. From a wardrobe case with a tray holding seven or eight dresses, which can be hung, as is, in the closet; to the strong straightforward construction of the overnight case below; to the good rough-and-tumble foot locker, more fun when marked, any one of its endless uses worth the whole price.



Above: Overnight bag, 16", in natural "Madagar" bound in cowhide. $27.50*; from Mark Cross. *Right:* Bottle case, 13" high. In black-bound grey "Kalistron," $42, tax included; T. Anthony.

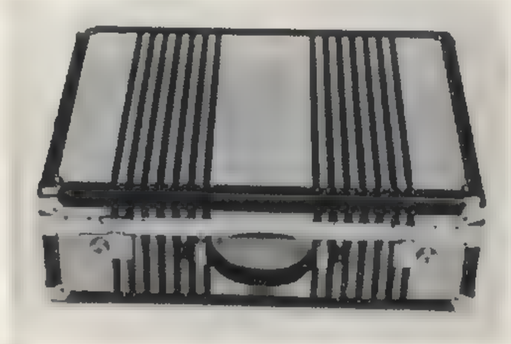
NEW MATERIALS







GRIGSBY



Right: Wardrobe suitcase, 26", amber rawhide; stainless steel guards. By Wheary, $160*; Altman. *Left, centre:* 21" overnight case in beige fibre, finely striped; solid brassware. By Oshkosh, $69.50*; from Arthur Gilmore. *Far left:* Foot locker, 30" x 17", in green hard fibre, bound in brass-plated steel, by U. S. Trunk, $17.50*; at Altman. Marked by Arthur Gilmore.





CONSTRUCTION DETAILS

*PLUS TAX



COFFIN





THE NEWS IS IN THE COTTON—

JACQUARD, SERGE, CHIFFON WEAVES

Would you know them by sight? They're all cottons, these dresses, and they feel and wear like cotton. But there the resemblance seems to end. *Opposite page:* Cotton chiffon (imagine the joy of that fabric in July!) for a short dinner dress. Cotton, a gold-embossed beige by Hope Skillman; dress, by Adele Simpson, $90. Altman; Himelhoch's; Neiman-Marcus. Marvella pin, Altman. *Above:* Cotton jacquard, grey-blue woven with a polished dot, cut into a narrow town suit. With it, a pale blue chambray gilet. Galey & Lord fabric; suit by Adele Simpson, $90. Lord & Taylor. Duckbill hat with patent leather strap, Braagaard. *Above, right:* Cotton serge tailored as firmly as its winter namesake, its colour, the precise colour of a shiny nickel. By Mollie Parnis, $60. Best's. Toyo straw sailor, at Hattie Carnegie. *Right:* Cotton chiffon dinner dress, its skirt a million permanent tucks; its arched collar faced with tucks. By Adele Simpson in Hope Skillman beige cotton, $90. Saks Fifth; Harzfeld's.




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Théâtre
Optique
REYNAUD
JACQUES FATH

VOGUE PATTERN EXCLUSIVES FROM THE PARIS COUTURE

The fine flavour of Paris is preserved, and sealed up in a pattern envelope. For these are Paris originals, chosen at the recent collections, and, by exclusive right, duplicated by Vogue exactly, in paper—for you to duplicate exactly, in cloth. JACQUES FATH takes a length of pin-dotted, crackling taffeta on a tour: from the waist, up over one shoulder, around the waist at the back, across the bodice in front, and then sets it free to become a hugely flaring panel for a slim skirt. It could be copied, too, in Shantung, for summer nights. Pattern 1143.

JACQUES HEIM makes a trim little suit of pin-striped faille—and seams the stripes to open like fans, over the hips. The narrow skirt is seamed in front and slit below the knees for walking room. The gilet with the pointed collar is white piqué. Other fabric possibilities: linen, silk alpaca, or tropical worsted. Pattern 1138.

ROBERT PIGUET gives this dress a double-take. It has a sleeveless overblouse and peplum, worn with a narrow skirt. And a separate pelerine which can be worn *as* a pelerine, the ends drawn into the belt; *or* as an apron, the ends tied at the back. Original in faille; but consider Shantung, taffeta, linen. Pattern 1145.

PATOU designs a jacket with the maximum flare, for a skirt of minimum width; pleated godets jut from a cinched waist. The stand-away collar, one of Paris' prettiest, and news in the latest collections. Original, wool sharkskin; copy could be silk alpaca or faille. Pattern 1140. *(Continued on the next page)*



PATOU



JACQUES HEIM



ROBERT PIGUET



PAQUIN



CLARKE

SCHIAPARELLI



LANVIN

VOGUE PATTERN EXCLUSIVES FROM THE PARIS COUTURE *continued*

PAQUIN shears away a neckline, pushes up a pair of fitted sleeves, and makes a dress that's very city—for summer, for cooler. The buttons, the deep pleats on the skirt, make it look like a redingote over a panel, an idea sparkling with news. The original, in crêpe; could be copied in Shantung or linen. Pattern 1141. SCHIAPARELLI cuts lavishly into white waffle piqué, and creates a dress for dancing that has, in motion, all the swing of a Strauss waltz. The pockets reach almost to the hem. Over the shoulders: a shawl of embroidered *mousseline de soie.* For all-year-round wear, copy it in taffeta or doubled silk organdie. Pattern 1144. LANVIN makes a sleeveless dress (to be cut as narrow as you are narrow) and a bloused, to-the-waist jacket. The jacket buttons march in line with the dress buttons, and the jacket collar turns back to show the V neck of the dress. The Paris version was Shantung—cottons or tropical worsted are alternates. Pattern 1139. GRIFFE exaggerates the tunic story, makes it better in the process. Stiffened panels, front and back, whoosh out from a draped and fitted bodice, over a narrowed skirt. The sleeves are comfortably kimono-cut. Griffe made the model in a polka-dotted Shantung; you could make the copy in taffeta, faille, or a crêpe. Pattern 1142. All, photographed in Paris, against a collection of turn-of-the-century posters. (Back views, sizes, and yardages for the Patterns on these four pages, on page 118.)

LA MORT ★ L'AMO
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THE QUI TUE ET ABRU
CONTRAIRE 2

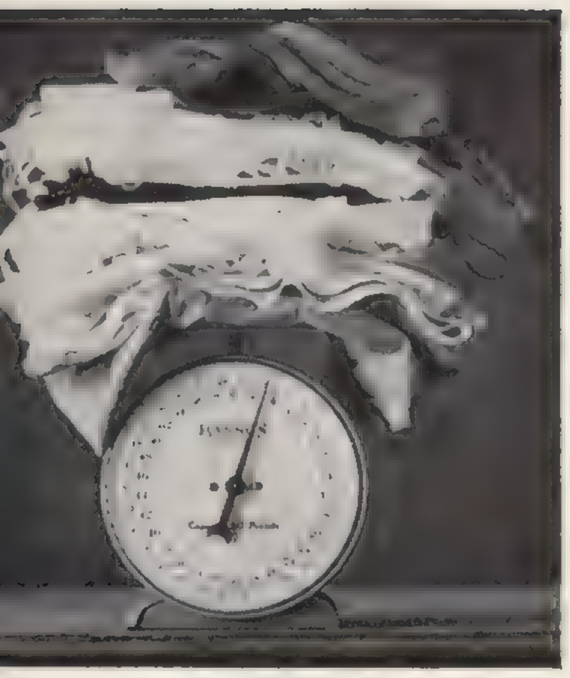
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GRIFFE



A SUMMER'S WORTH OF LINGERIE: 3¼ LBS.



Only 3¼ lbs. of a 66-lb. flight allowance needs to be for lingerie. *Left,* on the scales: all the lingerie on this page, plus a girdle, six pairs of stockings, another brassière—all but one, of quick-drying nylon. **1.** Nylon slip, net-bordered tricot, by Seamprufe, $8, at Lord & Taylor. **2.** Nylon tricot, Artemis slip. $9; Meier & Frank; Titche-Goettinger. **3.** Opaque nylon tricot robe. By Vanity Fair. $30; Bonwit Teller. **4.** Blue nylon slip, tricot and net. By Vanity Fair. $13; Jay Thorpe. **5.** Nylon nightgown, tricot, net, by Vanity Fair. $23; Franklin Simon. **6.** Gown of nylon tricot and net; by















Strutwear. $13; John W. Thomas. **7.** Pleated nylon tricot gown. A Dutchess, by Tewi. $19; Gimbels. **8.** Short Grecian nightdress, rayon tricot. By Blue Swan. $5; Altman. **9.** Nylon petticoat, tricot, lace, net. By Carter's. $7; Franklin Simon. The brassière, in nylon taffeta, by Jantzen. $4; from Bloomingdale's. The stockings, Roman Stripe Rograins, knitted purl-side-out to give a dull finish. In 51-gauge, 15-denier nylon, $1.95. At Lord & Taylor.





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Shown in Series 938—natural rawhide: The Tourobe, a wardrobe trunk in miniature, Men's Acrobe two-suiter, Women's Mayfair wardrobe, and, lower right, the Poudre Case for cosmetics.

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MEMORIES OF MY CHILDHOOD

(Continued from page 69)

judge from a reference to his work in William James's *The Principles of Psychology*. He was a Darwinian, and was engaged in studying the instincts of chickens, which, to facilitate his studies, were allowed to work havoc in every room in the house, including the drawing-room. My father, however, kept on the tutor after my mother's death, and when my father died, it was found that he had left the tutor and Cobden Sanderson, both atheists, to be the guardians of his two sons, whom he wished to protect from the evils of a religious upbringing. My grandparents, however, decided that if necessary they would put the law in motion to rescue innocent children from the clutches of intriguing infidels. My brother and I were therefore made wards in Chancery, and Cobden Sanderson delivered me up to my grandparents on the day of which I have already spoken. No doubt this history contributed to the interest which the servants took in me.

Pembroke Lodge, where my grandfather and grandmother lived, is a rambling house of only two storeys in Richmond Park. It was in the gift of the Sovereign, and derives its name from the Lady Pembroke to whom George III was devoted in the days of his lunacy. It had eleven acres of garden, mostly allowed to run wild. This garden played a very large part in my life up to the age of eighteen. To the west there was an enormous view extending from the Epsom Downs (which I believed to be the "Ups and Downs") to Windsor Castle, with Hindhead and Leith Hill between. I grew accustomed to wide horizons and to an unimpeded view of the sunset. And I have never since been able to live happily without both. Throughout the years during which I lived at Pembroke Lodge, the garden was growing gradually more and more neglected. It lived in the past, and I lived in the past with it. I wove fantasies about my parents and my sister. I imagined the days of my grandfather's vigour. The grown-up conversation to which I listened was mostly of things that had happened long ago; how my grandfather had visited Napoleon in Elba, how my grandmother's great-uncle had defended Gibraltar during the American War of Independence, and how her grandfather had been cut by the County for saying that the world must have been created before B. C. 4004 because there is so much lava on the slopes of Etna. Sometimes the conversation descended to more recent times, and I should be told how Carlyle had called Herbert Spencer a perfect vacuum, or how Darwin had felt it a great honour to be visited by Mr. Gladstone.

My grandfather as I remember him was a man well past eighty, being wheeled round the garden in a bath chair, or sitting in his room reading Hansard. I was just six years old when he died. I remember that when on the day of his death I saw my brother (who was at school) drive up in a cab although it was in the middle of the term, I shouted "Hurrah!", and my nurse said: "Hush! You must not say hurrah today!" It may be inferred from this incident that my grandfather was of no great importance to me.

My grandmother, on the contrary, who was twenty-three years younger than he was, was the most important person to me throughout my childhood. She was a Scotch Presbyterian, Liberal in politics and religion (she became a Unitarian at the age of seventy), but extremely strict in all matters of morality. When she married my grandfather she was young and very shy. My grandfather was a widower with two children and four stepchildren, and a few years after their marriage he became Prime Minister. For her this must have been a severe ordeal.

As a mother and a grandmother she was deeply, but not always wisely, solicitous. I do not think that she ever understood the claims of animal spirits and exuberant vitality. She demanded that everything should be viewed through a mist of Victorian sentiment. She was cultivated according to the standards of her time; she could speak French, German, and Italian faultlessly, without the slightest trace of accent. She knew Shakespeare, Milton, and the eighteenth-century poets intimately. She could repeat the signs of the zodiac and the names of the Nine Muses. She had a minute knowledge of English history according to the Whig tradition. French, German, and Italian classics were familiar to her. Of politics since 1830 she had a close personal knowledge. But everything that involved reasoning had been totally omitted from her education, and was absent from her mental life. She never could understand how locks on rivers worked, although I heard any number of people try to explain it to her.

Her morality was that of a Victorian Puritan, and nothing would have persuaded her that a man who swore on occasion might nevertheless have some good qualities. To this, however, there were exceptions. She knew the Misses Berry who were Horace Walpole's friends, and she told me once without any censure that "they were old-fashioned, they used to swear a little." Like many of her type, she made an inconsistent exception of Byron, whom she regarded as an unfortunate victim of an unrequited youthful love. She extended no such tolerance to Shelley, whose life she considered wicked and whose poetry she considered mawkish. Of Keats I do not think she had ever heard. While she was well-read in Continental classics down to Goethe and Schiller, she knew nothing of the Continental writers of her own time. Turgenev once gave her one of his novels, but she never read it, or regarded him as anything but the cous-

(Continued on page 108)

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BRITISH RAILWAYS

MEMORIES OF MY CHILDHOOD

(Continued from page 106)

in of some friends of hers. She was aware that he wrote books, but so did almost everybody else.

Of psychology in the modern sense, she had, of course, no vestige. Certain motives were known to exist: love of country, public spirit, love of one's children were laudable motives; love of money, love of power, vanity were bad motives. Good men acted from good motives always; bad men, however, even the worst, had moments when they were not wholly bad. Marriage was a puzzling institution. It was clearly the duty of husbands and wives to love one another, but it was a duty they ought not to perform too easily, for if sex attraction drew them together there must be something not quite nice about them. Not, of course, that she would have phrased the matter in these terms. What she would have said, and in fact did say, was: "You know, I never think that the affection of husbands and wives is quite such a good thing as the affection of parents for their children, because there is sometimes something a little selfish about it." That was as near as her thoughts could come to such a topic as sex.

Besides my grandmother there were in the house my Uncle Rollo and my Aunt Agatha, both unmarried. My Uncle Rollo had some importance in my early development, as he frequently talked to me about scientific matters, of which he had considerable knowledge.

My Aunt Agatha was the youngest of the grown-up people at Pembroke Lodge. She was, in fact, only nineteen years older than I was, so that when I came there she was twenty-two. During my first year at Pembroke Lodge, she made various attempts to educate me, but without much success. She had three brightly coloured balls, one red, one yellow, and one blue. She would hold up the red ball and say: "What colour is that?" and I would say "Yellow." She would then hold it against her canary and say: "Do you think that it is the same colour as the canary?" I would say "No," but as I did not know the canary was yellow it did not help much. I suppose I must have learned the colours in time, but I can only remember not knowing them. Then she tried to teach me to read, but that was quite beyond me.

My brother was seven years older than I was, and therefore not much of a companion to me. Except in holiday time he was away at school. I admired him in the way natural to a younger brother, and was always delighted when he returned at the beginning of the holidays, but after a few days I began to wish the holidays were over. He teased me, and bullied me mildly. I remember once when I was six years old he called in a loud voice: "Baby!" With great dignity I refused to take any notice, considering that this was not my name. He afterwards informed me that he had had a bunch of grapes which he would have given me if I had come. As I was never in any circumstances allowed to eat any fruit at all, this deprivation was rather serious.

In the matter of food, all through my youth I was treated in a very Spartan manner, much more so, in fact, than is now considered compatible with good health. There was an old French lady living in Richmond, named Madame D'Etchegoyen, a niece of Talleyrand, who used to give me large boxes of the most delicious chocolates. Of these I was allowed only one on Sundays, but Sundays and weekdays alike I had to hand them around to the grownups. I was very fond of crumbling my bread into my gravy, which I was allowed to do in the nursery, but not in the dining room. I used often to have a sleep before my dinner, and if I slept late I had dinner in the nursery, but if I woke up in time I had it in the dining room. I used to pretend to sleep late in order to have dinner in the nursery. I had no fruit, practically no sugar, and an excess of carbohydrates. Nevertheless, I never had a day's illness except a mild attack of measles at the age of eleven. Since I became interested in children, after the birth of my own children, I have never known one nearly as healthy as I was, and yet I am sure that any modern expert on children's diet would think that I ought to have had various deficiency diseases. Perhaps I was saved by the practice of stealing crab apples, which, if it had been known, would have caused the utmost horror and alarm.

I was unusually prone to a sense of sin. When asked what was my favourite hymn, I answered "Weary of earth and laden with my sin." Many of my most vivid early memories are of humiliations.

My grandmother used to read aloud to me, chiefly the stories of Maria Edgeworth. There was one story in the book called "The False Key," which she said was not a very nice story, and she would therefore not read it to me. I read the whole story, a sentence at a time, in the course of bringing the book from the shelf to my grandmother. Her attempts to prevent me from knowing things were seldom successful. At a somewhat later date, during Sir Charles Dilke's very scandalous divorce case, she took the precaution of burning the newspapers every day, but I used to go to the Park gates to fetch them for her, and read every word of the divorce case before the papers reached her. The case interested me the more because I had once been to church with him, and I kept wondering what his feelings had been when he heard the Seventh Commandment. After I had learnt to read fluently I used to read to her, and I acquired in this way an extensive knowledge of standard English literature. I read with her Shakespeare, Milton, Dryden, Cowper's *The Task*, Thomson's *The Castle of Indolence*, Jane Austen, and hosts of other books.

(Continued on page 109)

MEMORIES OF MY CHILDHOOD

(Continued from page 108)

There is a good description of the atmosphere of Pembroke Lodge in *A Victorian Childhood* by Annabel Huth Jackson (née Grant Duff). Her father was Sir Mountstuart Grant Duff, and the family lived in a large house at Twickenham. She and I were friends from the age of four until she died during the second world war. It was from her that I first heard of Verlaine, Dostoevski, the German Romantics, and many other people of literary eminence. But it is of an earlier period that her reminiscences treat. She says:

"My only boy friend was Bertrand Russell, who with his grandmother, old Lady Russell, Lord John's widow, lived at Pembroke Lodge, in Richmond Park. Bertie and I were great allies and I had an immense secret admiration for his beautiful and gifted elder brother Frank. Frank, I am sorry to say, sympathized with my brother's point of view about little girls and used to tie me up to trees by my hair. But Bertie, a solemn little boy in a blue velvet suit with an equally solemn governess, was always kind, and I greatly enjoyed going to tea at Pembroke Lodge. But even as a child I realized what an unsuitable place it was for children to be brought up in. Lady Russell always spoke in hushed tones and Lady Agatha always wore a white shawl and looked downtrodden. Rollo Russell never spoke at all. He gave one a handshake that nearly broke all the bones of one's fingers, but was quite friendly. They all drifted in and out of the rooms like ghosts and no one ever seemed to be hungry. It was a curious bringing up for two young and extraordinarily gifted boys." Throughout my childhood I had an increasing sense of loneliness, and of despair of ever meeting anyone with whom I could talk. Nature and books and (later) mathematics saved me from these sorrows.

I remember wishing that my parents had lived. Once, when I was six years old, I expressed this feeling to my grandmother, and she proceeded to tell me that it was very fortunate for me that they had died. At the time her remarks made a disagreeable impression upon me and I attributed them to jealousy. I did not, of course, know that from a Victorian point of view there was ample ground for them. My grandmother's face was very expressive, and in spite of all her experience of the great world she never learned the art of concealing her emotions. I noticed that any allusion to insanity caused her a spasm of anguish, and I speculated much as to the reason. It was only many years later that I discovered she had a son in an asylum.

At kindergarten class I got to know other children, most of whom I have lost sight of. But I met one of them in 1929 at Vancouver as I stepped out of the train. I realize now that the good lady who taught us had had an orthodox Froebel training, and was at that time amazingly up-to-date. I can still remember almost all the lessons in detail, but I think what thrilled me most was the discovery that yellow and blue paints mixed made green.

When I was just six my grandfather died, and shortly afterwards we went to St. Fillans in Perthshire for the summer. I remember the funny old inn with nobbly wooden doorposts, the wooden bridge over the river, the rocky bays on the lake, and the mountain opposite. My recollection is that the time there was one of great happiness. My next recollection is less pleasant. It is that of a room in London at No. 8 Chesham Place, where my governess stormed at me while I endeavoured to learn the multiplication table but was continually impeded by tears. My grandmother took a house in London for some months when I was seven years old, and it was then that I began to see more of my mother's family. My mother's father was dead, but my mother's mother, Lady Stanley of Alderley, lived in a large house, No. 40 Dover Street (completely destroyed in the blitz), with her daughter Maude. I was frequently taken to lunch with her, and though the food was delicious, the pleasure was doubtful, as she had a caustic tongue, and spared neither age nor sex. I was always consumed with shyness while in her presence, and as none of the Stanleys was shy, this irritated her. I used to make desperate endeavours to produce a good impression, but they would fail in ways that I could not have foreseen. I remember telling her that I had grown 2½ inches in the last seven months, and that at that rate I should grow 4$\frac{2}{7}$ inches in a year. "Don't you know," she said, "that you should never talk about any fractions except halves and quarters?—it is pedantic!" "I know it now," I replied. "How like his father!" she said, turning to my Aunt Maude.

She was an Eighteenth Century type, rationalistic and unimaginative, keen on enlightenment, and contemptuous of Victorian goody-goody priggery. She was one of the principal people concerned in the foundation of Girton College, and her portrait hangs in Girton Hall, but her policies were abandoned at her death. "So long as I live," she used to say, "there shall be no chapel at Girton." The present chapel began to be built the day she died. As soon as I reached adolescence she began to try to counteract what she considered namby-pamby in my upbringing. I pleased her greatly on one occasion by asking for *Tristram Shandy* as a birthday present. She said: "I won't write in it, because people will say what an odd grandmother you have!" Nevertheless she did write in it. It was an autographed first edition. This is the only occasion I can remem-

(Continued on page 110)



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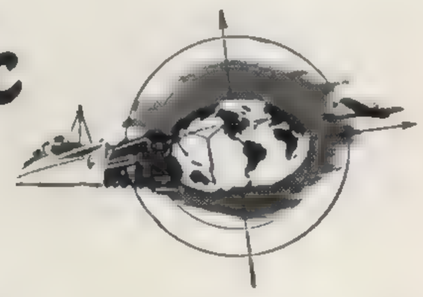


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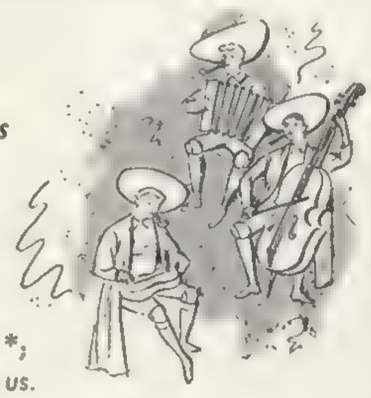
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MEMORIES OF MY CHILDHOOD

(Continued from page 109)

ber on which I succeeded in pleasing her.

It was her practice to sit in her large drawing room every afternoon while streams of visitors, including the most eminent writers of the time, came to tea. When any of them left the room, she would turn to the others with a sigh and say: "Fools are so fatiguin'."

I never knew my maternal grandfather, but I heard it said that he used to browbeat my grandmother, and felt that, if so, he must have been a very remarkable man. She had an enormous family of sons and daughters, most of whom came to lunch with her every Sunday. Her eldest son was a Mohammedan, and almost stone deaf. Her second son, Lyulph, was a free-thinker, and spent his time fighting the Church on the London School Board. Her third son, Algernon, was a Roman Catholic priest, a Papal Chamberlain and Bishop of Emmaus. Lyulph was witty, encyclopædic, and caustic. Algernon was witty, fat, and greedy. Henry, the Mohammedan, was devoid of all the family merits, and was, I think, the greatest bore I have ever known. In spite of his deafness, he insisted upon hearing everything said to him.

A favourite trick of my Uncle Lyulph at Sunday luncheons was to ask: "Who is there here who believes in the literal truth of the story of Adam and Eve?" His object in asking the question was to compel the Mohammedan and the priest to agree with each other, which they hated doing.

Formidable as my grandmother was, she had her limits. Once when Mr. Gladstone was expected to tea, she told us all beforehand how she was going to explain to him exactly in what respects his Home Rule policy was mistaken. I was present throughout his visit, but not one word of criticism did she utter. His hawk's eye could quell even her.

My brother, who had the Stanley temperament, loved the Stanleys and hated the Russells. I loved the Russells and feared the Stanleys. As I have grown older, however, my feelings have changed. I owe to the Russells shyness, sensitiveness, and metaphysics; to the Stanleys vigour, good health, and good spirits. On the whole, the latter seems a better inheritance than the former.

Reverting to what I can remember of childhood, the next thing that is vivid in my memory is the winter of 1880-81, which we spent at Bournemouth. It was there that I first learned the name of Thomas Hardy, whose book *The Trumpet-Major*, in three volumes, was lying on the drawing-room table. I think the only reason I remember it is that I wondered what a trumpet major might be, and that it was by the author of *Far from the Madding Crowd*, and I did not know either what a madding crowd was. While we were there, my German governess told me that one got no Christmas presents unless one believed in Father Christmas. This caused me to burst into tears, as I could not believe in such a personage.

At the age of eleven, I began Euclid, with my brother as my tutor. This was one of the great events of my life, as dazzling as first love. I had not imagined that there was anything so delicious in the world. After I had learned the fifth proposition, my brother told me that it was generally considered difficult, but I had found no difficulty whatever. This was the first time it had dawned upon me that I might have some intelligence. From that moment until I finished *Principia Mathematica*, at the age of thirty-eight, mathematics was my chief interest, and my chief source of happiness. Like all happiness, however, it was not unalloyed. I had been told that Euclid proved things, and was much disappointed that he started with axioms. At first I refused to accept them unless my brother could offer me some reason for doing so, but he said: "If you don't accept them we can not go on," and I wished to go on so I reluctantly admitted them *pro tem.* The doubt as to the premises of mathematics which I felt at that moment remained with me, and determined the course of my subsequent work.

The beginnings of Algebra I found far more difficult, perhaps as a result of bad teaching. I was made to learn by heart: "The square of the sum of two numbers is equal to the sum of their squares increased by twice their product." I had not the vaguest idea what this meant, and when I could not remember the words, my tutor threw the book at my head, which did not stimulate my intellect in any way. After the first beginnings of Algebra, however, everything else went smoothly.

My grandmother was always afraid that I should overwork, and kept my hours of lessons very short. The result was that I used to work in my bedroom on the sly with one candle, sitting at my desk in a nightshirt on cold evenings, ready to blow out the candle and pop into bed at the slightest sound. I hated Latin and Greek, and thought it merely foolish to learn a language that nobody speaks. I liked mathematics best, and next to mathematics I liked history.

Having no one with whom to compare myself, I did not know for a long time whether I was better or worse than other boys, but I remember once hearing my Uncle Rollo saying goodbye to Jowett, the Master of Balliol, at the front door, and remarking: "Yes, he's getting on very well indeed," and I knew, though how I can not tell, that he was speaking of my work. As soon as I realized that I was intelligent, I determined to achieve something of intellectual importance if it should be at all possible, and throughout my youth I let nothing whatever stand in the way of this ambition.

KEY WEST: NEW SUMMER TICKET

(Continued from page 64)

Key West, the guidebook says, towers to twenty-three feet in the middle of the island. I ascended the hill and turned east. Here I was stopped somewhat ominously by a cemetery. I was surrounded appropriately enough by fruitless palms or palmettos. There were no new interments. I was not surprised. I would have been surprised if anyone managed to die in Key West. The bones in the cemetery must have been those that the Spaniards saw when they came upon the Key. Nevertheless, I told myself, just as a matter of reassurance, that I never felt better.

THE BOOKSELLER'S INNUENDO

I emerged upon Garrison Bight which is the most land-locked harbour I have ever seen. Here are the fishing boats that take tourists to the "fishing paradise." I read the names for some sign of imagination: *Osprey*, *Rusty*, *Mae West*, commanded by Capt. West (it is an age of shamelessness). Beyond that there was little sign of anything abstract. And why should there be in the brilliant sun? Everything was as concrete as Shakespeare. Frames of fish were exposed to show how tourists, who cared to pay fifty dollars for a boat, might expect to fare. The commonest fish was barracuda, a grey fish about three or four feet long, then amber jack, groupers, and lumbering jew fish. Here and there an odd, very odd, sail fish with its large dorsal fin fixed even in death. Tourists chemically bronzed stood about dressed in what was sold to them as the proper thing to wear. Coloured shirts with diving bells, sailing ships, or sail fish painted on the calico, shorts, cameras, and bandy legs. As for some of the women—a censorship board should be appointed by the government to decide who should go abroad in slacks. Slacks were not designed to waddle in. My blinkers were left behind. I went no farther along the beach that day.

Next to the barber's, the bookseller's, if I can find one, may provide a chat. In Simington Street, near the Post Office, I met Commander Breden, ex-British Navy, who runs a bookstore. He is an old acquaintance. We discussed books. He commented on the fact that my books sell in England by, "It rains in England." I tried to riddle the equivoque as favourably as I could, but I left asking myself if that was not a typical English understatement which always leaves its hearer uncomfortable. Rain pipes, gutters, rain and my books. A pretty innuendo. Maybe it accounts for the popularity of my friend.

The part around the convent is beautifully kept. It is a botanical garden with stately trees. On the opposite side of the avenue which is called after President Truman who has done much for the town by his visits to the Little White House, painted villas stand out or nestle in greenery with leaning palms upholding the flowery screen. Then come the restaurants, Cuban with Cuban coffee and unstinted cream.

BONE FISHING AND "CLOUDS SHOT WITH SUN"

I am glad that I am not a painter. With my sensitiveness to colour, I would have lost whatever reason I have, trying, endlessly trying, to get the electric aquamarine or the dissolved faint emerald into which the water turns when the sun is low setting, in tremulous light. Nobody has done it. Nobody will do it, for it is more intense than all the pigments in the world. It is part of the loveliest part of the world. Jerry Leake R.A., has made a mighty effort, however; and he has succeeded at the task to which he has set himself. Never have I seen waves of more weight and volume and clouds more shot with sun than in his seascapes; but then he has been off the Key for twenty years, sailing his own boat and fishing when he is not making those observations which are more or less unconscious now.

One day I was feeling bored when it suddenly occurred to me that it is a luxury to be bored. I should have thanked God for the blessing of boredom which is a form of peace, and far better than anxiety. My boredom was not of long duration. I spotted a small seaplane by Garrison Bight. Its yellow wings and dark blue floats drew me and then I met the owner, Col. Pen Edgar. Of course he took me for a flight. I saw Key West beneath me as one of the pelicans sees it if his mind is not too intent on food. There are many un-reclaimed expanses of brackish water on the island and many spaces which will soon be built upon. That is a pity, for the island will be filled with people who will not appreciate but utilize the health it gives to express themselves by shouting for joy. They will crowd the streets that look north and south and are closed by the shimmer of the sea; and they will interest the engineers to dispose of their sewerage into the clear ocean.

The Colonel takes clients far out to the small reefs to fish for bone fish in the shallow water. Bone fish give more play than most fish; sometimes one of them runs out a hundred yards of line. It is much pleasanter to fly to the fishing ground than to go by a chugging boat and yet the plane is not as busy as the boats. It can take only one at a time; and every man to his taste.

That remark of the bookseller is rankling in my head. Can it not be made to mean that literature depends on rainy weather, on bad weather in general? Let us think that out. Great literature came from places with cold winters and not from sub-tropical lands. There is no great literature in Key West, a land unmournful. Must there be mourning of some sort in great writing? "Our sweetest songs are those that tell of saddest thought." If so, the sooner we get rid of great literature, the better, and the sooner we will go to a land unmournful and farthest south.



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WITH A FINE ITALIAN HAND

BY MARION W. FLEXNER

Certain Italian cities are as famous for their food specialties as for their art treasures.

And just as the cooking of New England differs from that of the deep South in the United States, so the individual dishes of the regions of Italy have their distinctive seasonings.

Here are some menus and recipes from various Italian cities, composed of traditional dishes, perfected throughout the centuries by fine Italian hands.

ITALIAN BREAKFAST

Fruit in season (concession to Americans as Italians do not eat fruit at this meal)
Hot Chocolate (Perugian style)
Panettone Milanaise

Hot Chocolate
(From Perugia)

1 serving

Into the top of a double boiler put 1 ounce of semi-sweet chocolate and 1 teacupful of milk. Let cook until chocolate is soft, then stir with a wooden spoon until chocolate dissolves and thickens. Remove from stove. Add sugar to taste, a few drops of vanilla (¼ teaspoonful) and a dash of cinnamon. Stir again and serve with or without whipped cream.

Panettone Milanaise
(No Knead Method)

Makes one small loaf

I tried numerous recipes for this delectable loaf of sweet egg bread before I hit on one which I think approaches the original. Most of the recipes I found were so complicated and took so long to prepare I knew the average American would never bother with them. For a small family of four try this "No Knead" recipe I worked out. Serve the panettone for a holiday breakfast, for Sunday supper with coffee, or for afternoon tea. If any is left over, slice it thickly (about ½ inch), butter one side only and toast under the flame on the buttered side. Serve at once. It is almost better toasted than when first cooked.

2 cupfuls sifted flour
1 yeast cake or 1 package granulated yeast
¼ cupful sugar
¼ cupful butter or margarine
1 tablespoonful diced citron
⅓ cupful seeded raisins, cut in half
2 tablespoonfuls lukewarm water
½ cupful lukewarm milk
¼ teaspoonful salt
½ teaspoonful vanilla or grated rind of half a lemon
1 whole egg
1 egg yolk
1 egg white mixed with 1 tablespoonful cold water for glazing

Place yeast in a cup with the warm water. Let stand ten minutes, then dissolve with the fingers. Sift the flour again and take out 1 tablespoonful. Mix it with the citron and raisins. Set those aside also. Measure 1 cupful of this sifted flour in a bowl. Add 1 tablespoonful of the sugar. Stir the yeast into this and the warm milk. If pasteurized milk is used, it need only be heated to lukewarm and used, but if raw milk is used, heat to the boiling point and let cool to lukewarm before using. Beat these ingredients to form a batter. When smooth, cover the bowl and let set in a warm place—room temperature—until the mixture gets light and full of bubbles, and doubles its bulk. Cream butter and remaining sugar and use an electric mixer if you own one. Add the whole egg and the egg yolk and continue beating. Add flavouring. Mix this with the yeast mixture and add the rest of the flour gradually, beating until it makes a stiff batter. Add the floured raisins and citron and fold into the mixture. Pour into a greased small, fluted tube pan if you own one, or use your smallest bread pan which has been greased with salad oil and dusted with flour. Never fill more than ⅔ full of batter. Brush the surface with the egg white and water. Cover the pan with a clean cloth and let set at room temperature until it becomes very light (2 to 3 hours).

To bake the panettone, put the loaf in a preheated oven (400°). Leave 20 minutes without opening the oven. Reduce the heat to 375° and leave 20 minutes longer. Test the loaf or ring as you would cake, and when the wire or straw comes out clean, remove it from the oven. Loosen the edges and let stand in the pan 5 minutes before turning upside down on wire rack or a biscuit board covered with a clean towel. Serve warm or cold but not hot.

GENOA LUNCHEON

Lasagne Zurla à la Leoni
Fresh green Asparagus with butter and lemon juice
Leoni's Zabaglione
Biscotti (sugar wafers)

Italian Basic Noodle Dough

Enough for 6 servings

(For Tagliatelle, Lasagne, and Cannelloni)

Italians like their noodles chewy, *al dente*, and do not cook them quite as long as most Americans do.

1⅓ cupfuls unsifted flour
1 whole egg
1 egg yolk
¼ teaspoonful salt
1 to 2 tablespoonfuls ice water or enough to hold mixture together

Sift dry ingredients. Add eggs slightly beaten and mix with the fingers. Add ice water a tablespoonful at a time. The dough should have just enough moisture to hold together and it may not be necessary to add more. If it crumbles, add a little. Roll into two balls and place on an uncovered dish in the icebox. Let remain 20 minutes. Then remove one ball of noodle dough from the icebox at a time and flour marble table or biscuit board, as well as the rolling pin. Roll the dough as thin as possible, lifting it from the table or board from time to time and reflouring, then turning the dough over and rolling again. Sometimes it helps to roll the dough on a floured kitchen towel or tablecloth. It should be very thin—some say thin enough to read through. Cut into desired widths and lengths.

Lasagne Verdi

Before adding the water to the above Italian Basic Noodle Dough, mix 2 tablespoonfuls of boiled, drained, ground spinach with the other ingredients. Then add enough ice water to make the dough stiff enough to hold together. It should be the same consistency as the plain noodle dough. Prepare as above and when rolled out, cut into 4-inch squares—I use a pastry wheel or the kitchen scissors.

Let dry out an hour or two before using. Have a large saucepan of boiling salted water—1 teaspoonful salt to a quart of water, and put 2 or 3 pieces of the paste at a time into this water. Let boil 5 to 7 minutes, or until the paste is done but still chewy. Continue until all pieces are cooked. Remove to a towel with a skimmer or perforated spoon. Mr. Leoni cooked his noodles only 2 minutes, but that was not enough for my taste. After all the noodles are cooked, pat dry on a kitchen towel.

Lasagne Zurla à la Leoni

6 servings

Here is a wonderful recipe for Lasagne given me by my friend, P. G. Leoni, proprietor of the famous Quo Vadis restaurant in London, one of the outstanding Italian restaurants in Europe.

(Continued on page 113)



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WITH A FINE ITALIAN HAND

(Continued from page 112)

The green noodle dough (Lasagne Verdi) is made as above and cut into 4-inch squares. Then it is boiled and drained. A layer of this paste is placed in the bottom of a greased casserole or baking dish. Cover with a layer of white sauce (see recipe below), another of grated cheese (Leoni used Parmesan, but if that is not available, substitute grated Swiss cheese). A layer of tomato-meat sauce goes over this (see recipe below). Now add another layer of the spinach noodles topped with the white sauce and grated cheese and tomato sauce and so on until all ingredients have been used. Be sure there is a layer of grated cheese on top. Put in a moderate oven (375°) and heat until cheese melts and the dish is thoroughly hot (20 to 30 minutes). Serve at once.

Tomato and Meat Sauce

½ pound beef, veal, or chicken (leftovers will do nicely)
6 tablespoonfuls leaf lard, melted
1 onion
Salt and black pepper
2 tablespoonfuls Italian tomato paste
1 cupful water or enough to cover mixture

Melt fat in skillet. Add diced onion and brown together. Add water and all other ingredients and simmer until meat is very tender and mixture thick (about 30 minutes).

White Sauce

¼ cupful margarine or butter
1 rounded tablespoonful flour
1 cupful milk
Salt and pepper to taste
2 tablespoonfuls cream

Melt fat in a skillet. Add flour and let cook until smooth. Add milk gradually, stirring to prevent lumping. Add cream and cook until thickened.

Leoni's Zabaglione

1 serving

2 egg yolks
2 teaspoonfuls sugar
½ eggshellful (1 tablespoonful) white wine
½ eggshellful (1 tablespoonful) Marsala wine

Beat all ingredients together with a rotary egg beater or electric mixer. Put in a double boiler and set over a low flame on top of stove. Stir with a wooden spoon until mixture resembles boiled custard and just coats the spoon. Do not overcook. Pour into cups or glasses and serve at once. This is also used as a sauce for puddings or a filling for cakes. Double or treble the recipe as needed. (Sherry or Madeira can be substituted for the Marsala wine if desired.)

NAPLES DINNER

Fresh Figs and Prosciutto
Risotto (by itself or baked in whole tomatoes)
Lamb Chops in Cheese Jackets
Green Beans, Peppers, and Onions in Tomato Sauce
Bread and Butter
Zuppa Inglesa
Caffé Espresso

Neapolitan Risotto

This is a wonderful way to prepare rice. It can be served as a vegetable. (It often accompanies veal with Tuna Sauce for lunch), or if shrimp or meat is added to it, it makes a fine main dish in its own right.

1 cupful rice (uncooked)
2 medium onions (minced)
1 clove garlic, minced
Salt and cayenne to taste
2 tablespoonfuls olive oil or butter
¼ teaspoonful powdered saffron
⅛ teaspoonful rosemary
⅛ teaspoonful thyme
2½ to 3 cupfuls liquid (use chicken broth or consommé, bouillon cubes and water, or half tomato juice, half broth)

In a deep metal skillet melt fat. Add onion, garlic, and rice. Cook until rice is light brown, stirring constantly. Add all other ingredients. Lower heat, cover pot and simmer until rice is done. The Italians like this a little more underdone than Americans, but 20 minutes should cook it to suit us. Stir occasionally to keep from sticking and cook until moist but not runny. If you wish to make *Shrimp Risotto*, add 1 pound peeled raw shrimp 5 minutes before removing *risotto* from stove. Cook slowly until shrimp is done, stirring occasionally. Five minutes should be about enough. Either of these *risottos* can be placed in hollowed out raw tomatoes and baked in a moderate oven (375°) until the tomatoes are tender (about ½ hour). If you like, you may sprinkle the tops with grated Parmesan before putting in the stove.

Use only Italian or Spanish saffron. This is a bright yellowish-orange powder, fragrant and delicious. It is sold in Italian and Spanish groceries.

Green Beans, Green Peppers, and Onions in Tomato Sauce

6 servings

1 pint frozen green beans
1 cupful pickling onions or onion sets
1 large green pepper, peeled
1 tablespoonful olive oil
1 tiny pod red pepper or dash of cayenne
2 cupfuls water
1 cupful thick Italian tomato sauce (see recipe under Lasagne)
½ teaspoonful salt or more to taste
½ teaspoonful sugar
⅛ teaspoonful Monosodium Glutamate

Boil the onions in salted and peppered water 10 minutes in a covered saucepan. Add the green beans and cook 10 minutes longer. Add the pepper, which has been put under the broiler and allowed to broil until the outside skin becomes brown. Then rinse in cold running water and peel. This is easily done. Cut the pepper in half, remove seeds and stem-end, and sliver—there should be 1 cupful of slivered pepper strips. Add all other ingredients, cover the pot once more and cook 10 minutes longer or until all vegetables are done and the sauce is thick. Serve as a vegetable or as a side dish with Tagliatelle.

We first had this in Siena at the Mangia restaurant overlooking the old town square. It is good with fish, too, and is sure to please all who like creole sauces and foods.

Lamb Chops in Cheese Jackets

4 servings

4 thin rib lamb chops
¾ cupful bread crumbs
¼ cupful grated Parmesan cheese
4 thin slices Mozzarella cheese
Salt and black pepper to taste
1 egg mixed with
1 tablespoonful water
4 tablespoonfuls meatless tomato sauce
4 to 5 tablespoonfuls olive oil

Sprinkle chops with salt and pepper. Dip in crumbs mixed with grated Parmesan, then in egg beaten with water and in cheese crumbs again. This makes a thick jacket. Pour the olive oil in the skillet and heat but do not let smoke. Place the chops in this and let cook until one side browns. Then, with a pancake turner, turn the chops on the other side and brown those also. Place the chops side by side on a cookie tin or biscuit pan. Spread each with a good tablespoonful of the tomato sauce. Place a slice of the Mozzarella cheese on top of this. Thin slivers of Gruyère or Swiss cheese may be substituted for the Mozzarella in an emergency, but the result is not the same. Place in a preheated 350° oven until cheese melts and runs over sides of the chops.

When we had this in Italy, both sides of the chops were spread with the tomato sauce and two pieces of cheese used, one on the bottom and one on the top. But the same effect is achieved the way I have described the preparation, and the bottom of the chop will be easier to remove from the pan in which it was cooked. But if you are a purist, you can use the double cheese jacket.

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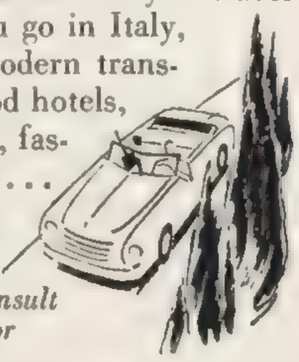


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PARIS PRECEDED FRANCE

(Continued from page 83)

suburban bark. A city which, in its beginning, was not by chance alone settled by its aborigines, enlarged by the Romans, and promoted to the status of capital by the Franks. A city which has gradually supplanted all its rivals. Gallic settlements like Bibracte, Roman prefectures like Lyon, even the Frankish capital, Aix-la-Chapelle. A city which, in the midst of a vast series of plains, fertile farm lands, rivers, and communication lines, has been literally the crucible in which the three great races joined with others in mingling the blood that was to flow in our own veins.

At the end of a hundred generations, after so many famines, sieges, invasions—either repelled or endured—after so many clashes of men and ideas, revolts, revolutions, councils, assemblies, treaties signed beneath the walls, for better or worse; after five ruling houses, more than fifty sovereigns, four republics—after two thousand years, in sum, this capital, which preceded the nation that grew up around it, has finally succeeded in giving the country its present compact form and its people their sure language, their common customs, and that particular cast of mind that characterizes the French far more than their ethnic origins (themselves, after all, quite uncertain), and which, as is common knowledge, allows them to adapt to others only with difficulty.

The primary lesson of the Bimillennial is one of comfort to young countries still made up of disparate elements, to new assemblies of nations now forming on a continental scale, and even to the advocates of world citizenship: it teaches them that the most jumbled mixture of humanity can arrive at its own unity and fall into place like filings around a magnet. Paris has been our magnet, attracting everything to itself by the force of the traditions, the ideas, the very roads themselves that radiate from the square of Notre-Dame, *Kilomètre Zéro*.

But this remarkable success should not dazzle us too long. To resume my simile, everyone knows what happens to trees after they exhaust the soil around them and their roots grow too long. They turn hollow, become covered with dead wood and have less resistance to the wind. It is the same with cities. The bloodlessness of memories, the "privilege of ruins" (a phrase used by an enemy of Haussmann who reconstructed the streets of Paris), a flowery retirement into decadence—these have overcome most capitals which have managed to escape a more violent end. There is no city of fundamental importance which has, at this moment, survived its three-thousandth birthday. If one excepts Peking, only one capital has succeeded in maintaining its prestige for anything like three thousand years, and that is Rome. And Rome's chief source of authority is the continuing sovereignty of the Vatican. All the other major cities of antiquity have disappeared—so thoroughly that their very location is often in doubt. Nineveh, Babylon, Carthage, Thebes have vanished from the map. In Europe, the once imperial cities, which are approaching their two-thousandth birthday are for the most part no more than groups of historical monuments. A head without a body, Vienna is already a city of secondary importance. Constantinople has undergone the same fate. Only London has maintained its position, thanks chiefly to the British Commonwealth. Even there, however, the City has lost its maritime supremacy, and one may well ask how much longer it can defy the geographical principle that quickly eliminates any great city divorced from the empire which supports it.

Paris, too, is hanging on. But who would go so far as to say that Paris means to the world today all it meant fifty years ago? The Arc de Triomphe has really not much more significance than all the other arches scattered practically everywhere by the Caesars. The wheel has turned; the sceptre has changed hands. Even though I may offend most of my countrymen (who firmly believe the contrary) by saying so, there has never been a city or a race destined to supply the world with ideas indefinitely. If I believed in astrology and in the influence of the planets upon our lives, I would find something prophetic in the tribute so carelessly given to Paris by the astronomer who, in 1852 (52! shades of Labienus), baptized some vague little asteroid "Lutetia." The poles of civilization are not constant. Invention, initiative, and greatness edge away from us and shift toward Moscow (which is only one thousand years old) and New York (which is much less), toward cities that have an entire continent at their disposal. Every one of us, as an individual, has the same bloodline back to the beginning of time, but this is not true of civilizations. To paraphrase Paul Valéry, we know that our own civilization is mortal and that it is nearer to its end than many others. We know well the nature of the shadow which threatens to extinguish, either little by little or all at once, the City of Light. And on the occasion of its anniversary, it is up to us to take stock—without sentimentality—of its chances of retaining its brilliance for another thousand years.

There are some chances, thank Heaven. But they are debatable, and expensive. And obviously none of them can depend on that will to expand which for centuries advanced the frontier-posts of France and gave the streets of Paris their ringing names. Since the Rue Napoléon was rechristened the Rue de la Paix, Paris has not even thought of annexing its suburbs. Nor would there be any advantage in staking its future on its title of capital of a "France of hundreds of millions of inhabitants."

On the other hand, it is quite

(Continued on page 117)

FOR YOUNG PARTIES

Every age group has its special party hits

BY CONSTANCE REYNOLDS BELIN

BIRTHDAY parties can be childhood's happiest memory. They can also be minor tragedies. Although there's always an element of chance, it can be minimized by considering parties in a definite age-group pattern. It seems reasonable to believe that a young man or woman should be able at least to walk before taking on the duties of host.

PARTIES FOR 2-5 YEARS

By the time a second birthday arrives, a party is in order. In the 2-5 year period, organized activities are not required. All that is necessary is plenty of room for play, some toys, and let the guests do the rest. (In the early years, the magic of walking with toy in hand and of seeing one's contemporaries is thrill enough.) To offer movies to this age group may please the parents, but they are not appreciated by the children.

At the guest's place there should be the inevitable snappers, candy baskets, and a ten-cent toy. Balloons in quantities are the best favours for the 2-5 vintage.

The menu for the 2-5 meal should centre about food that can be managed by the guests without too much assistance. As substitutes to creamed chicken, rice, peas or carrots, which are so conventional, try scrambled eggs, creamed chipped beef (not on toast), lamb chops with some of the meat cut off, but with enough left on to make picking the bone satisfying, and, of course, ice cream and cake.

MORE ORGANIZED, LESS CONVENTIONAL FOR 5-8 YEARS

When the ripened age of five rolls around, a more organized party is called for. Pin-the-tail-on-the-donkey and peanut hunts both indoors and out—depending on the season—are well-tested solutions.

Movies are popular with this age group, and certainly provide a rest for parents. (A preview of the movies is highly desirable to avoid "scarey" ones.) Animated cartoons are usually a safe bet, but animal shorts should be checked, as it is embarrassing to have a group of frightened children huddled in semi-darkness.

All sorts of marching, dancing activities with music provided by piano or phonograph are welcomed. So is good story-telling or a Punch and Judy show. (Sometimes Punch must be tamed down a bit.) For country parties, a hay ride is thrilling (by sleigh or hay-rigging) and at this age the guests will usually stay put. In winter, if the day is sunny, a noon picnic cooked in the snowy woods is likely to be long remembered.

Remember, at the 5-8 age, children enjoy planning their own menus. One five-year-old chose for his guests: hamburgers with ketchup, corn on the cob, soda-pop, and ice-cream cones. No disasters resulted from this sophisticated fare which set the local pattern for five-year-old gourmets.

CONTESTS FOR 8-11

The Wise Guy Era, between 8 and 11, is when the young know more than everyone put together. Because of their explosive, inexhaustible energies, they present a challenge whenever more than one is present. Nothing is more effective than a magician.

Hire a roller skating rink for two afternoon hours. Skates, and sometimes attendants to regulate the skating and pick up the fallen, come with the rent. Add to this a few cases of soft drinks and doughnuts.

In spring or summer, nine-year-old boys enjoy athletic contests, particularly those in which all guests, weak or strong, are able to participate: such events as the high jump; the dash; javelin throwing (for which a light pole is substituted); dart throwing; marble shooting; football kicking; broad jumping; basketball shooting; archery target. For each event a blue, red, or yellow ribbon is awarded and a record made of the points won by each contestant. The winner, not necessarily the largest or strongest guest, is the one with the greatest number of points. Five for first place, three for second, and one for third.

For the eight- to eleven-year-olds, the menu will invariably include hamburgers in buns, salad, and some variation on the ice cream theme. Dagwood sandwiches, to be concocted by the guests, stimulate imaginations and provide the competitive touch dear to the hearts of nine-year-olds. (Such quick-order activities are hard on the rug and should be reserved for outdoor dining.)

BRAIN AND BRAWN AT 11-14

This is the Brain and Brawn Age, the age of games and contests. Adolescent guests will be happy, cooperative, and law-abiding if their skills are involved in a bubble gum blowing contest; in ping-pong football, where players on all sides of a table try by blowing the ball to keep it from touching them; or a contest to see who can first feed his partner the raisins in a small container by spearing them with a toothpick, while his partner performs the same service for him; or an outdoor scavenger hunt—with two on a team and a silver dollar prize for each member of the winning team.

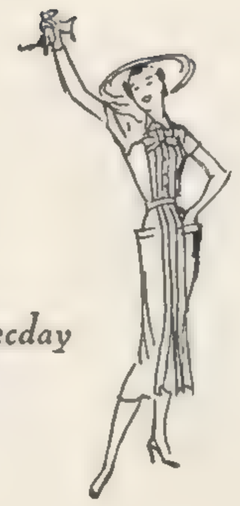
For this party menu, macaroni and cheese, chef's salad, English muffins, and chocolate *éclairs*, with orangeade for refreshments served buffet style. In the 11-14 group, the young enjoy the grown-up feeling of serving themselves.

DANCE FOR 13-17

A holiday dance in the house with 125 guests aged 13 to 17

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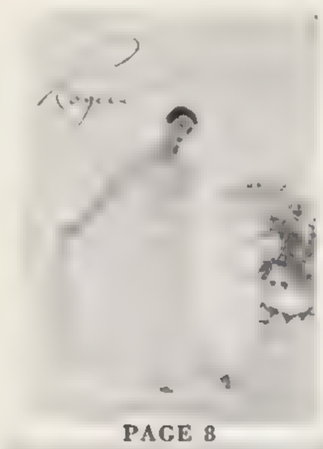
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VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



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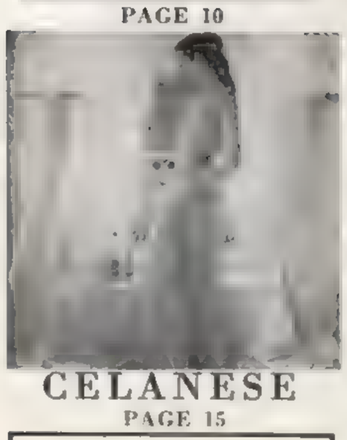
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ARTEMIS LINGERIE

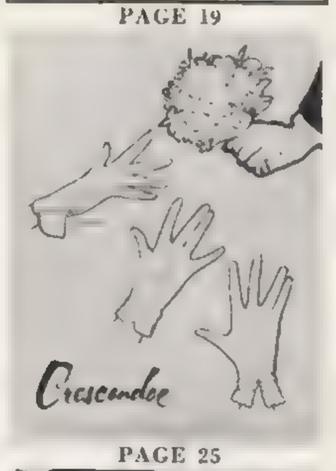
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PARIS PRECEDED FRANCE

(Continued from page 114)

possible for Paris, despite its slightly out-of-the-way position, to become, either *de jure* or *de facto*, the capital of a European federation and in this way live up to its destiny, which has always been that of *gathering in*. This can not, to be sure, happen all by itself, particularly if Europe wishes to maintain its geographical integrity—and I allow myself to repeat that the price of such a chance is high. Very high, if one reflects that with the atomic bomb the destruction of two thousand years of constructive effort becomes a matter of seconds and that, even though any city can be rebuilt, Paris could hardly be reconstructed without losing the very qualities that make it irreplaceable.

There remains the fate of Athens to consider, on a larger scale. Many Parisians would be content with that. They would consider it less dangerous and would judge it the only chance that Paris could count on as a sure thing. It is worth thinking about, for here art and literature are a national industry whose products still find favour with the world at large. It is an industry, however, whose principal raw material is freedom of thought. Thus the problem resumes its political aspect. No one would deny that the danger which threatens the West is as much a matter of ideology as of power, or that this ideology regards our intellectual characteristics, our humanism, as even more hateful than our military strength, because it is harder to defeat, because it can not be effaced from the mind unless the mind itself is effaced. Let's not deceive ourselves! Even if Paris gave way, even if, by some chance or other, it threw in its lot with the East, it would be systematically reduced and gradually destroyed in retaliation for its history. "When the booty turns out to be too big," as the pirates put it, "it's wiser to scuttle it."

This is food for thought for those who would justify such a compromise by quoting the motto of the city of Paris. "*Fluctuat nec mergitur*" ("The ship rolls, but sinks not"). The motto has already taken a few liberties with the facts, for the ship has gone under more than once; but, the ensign still aloft, it has always been set afloat again. This time it would stay at the bottom of the Seine.

I am not pessimistic, but a bimillennial is inevitably a serious matter, implying, as it must, a certain weariness on the part of history. This anniversary is about to be celebrated at a moment when neither Paris, nor France, nor Europe has ever been more exposed to danger, when it is no longer a question of international conflict but of the very existence of Western civilization, cultivated, liberal, and vindicated by the unflagging progress of its society, worthy of survival and capable of perfection.

It is for these reasons that I am among those who hope that the celebration of the Bimillennial Anniversary of Paris will be a solemn and international occasion. For all those who make common cause with the West and what it stands for, this is an unparalleled opportunity to reaffirm their faith in its civilization—a civilization of which Paris is a pinnacle, and which is, also, two thousand years old.

(EDITOR'S NOTE: *Hervé Bazin, whose novel* Viper in the Fist *has just been published in the United States, is the winner of two of France's most important literary prizes, the* Prix Apollinaire *and the* Prix des Lecteurs.)

FOR YOUNG PARTIES

(Continued from page 115)

requires organizing and planning. The young today blackball Leap Year dances or Paul Joneses. They prefer lighting at an irreducible minimum. The problems, however, inevitably are how to get the boys to dance, and how to get everyone to mix. A solution can sometimes be found in "Specialty Numbers," spaced through the evening.

There is the "Don't Know" dance, in which two young hostesses choose partners they do not know and dance with them till a whistle blows. Then they excuse themselves and each of this original foursome chooses new partners unknown to them. This is repeated until everyone is dancing. (As this device safeguards the boys from getting stuck, the older boys will risk dancing with the neophytes.)

The Lucky Number dance is effective if it is not started until every girl has a partner. Reluctant boys finally choose, under persuasion, even the wallflowers. This dance also serves as a way of regulating the flow of guests toward the punch bowl. (Figure six to ten cookies per guest, or thirteen pounds of small cookies and three gallons of orange ice diluted with four cases of quart size ginger ale.)

Birthdays are important events at almost any age and deserve adequate recognition whether it takes the form of ice-cream and lollypops or diamonds and champagne.

(EDITOR'S NOTE: *Mrs. C. Welles Belin lives in Waverly, Pennsylvania and is the mother of four children. A version of this article appeared in the Vassar Alumnae Magazine.*)



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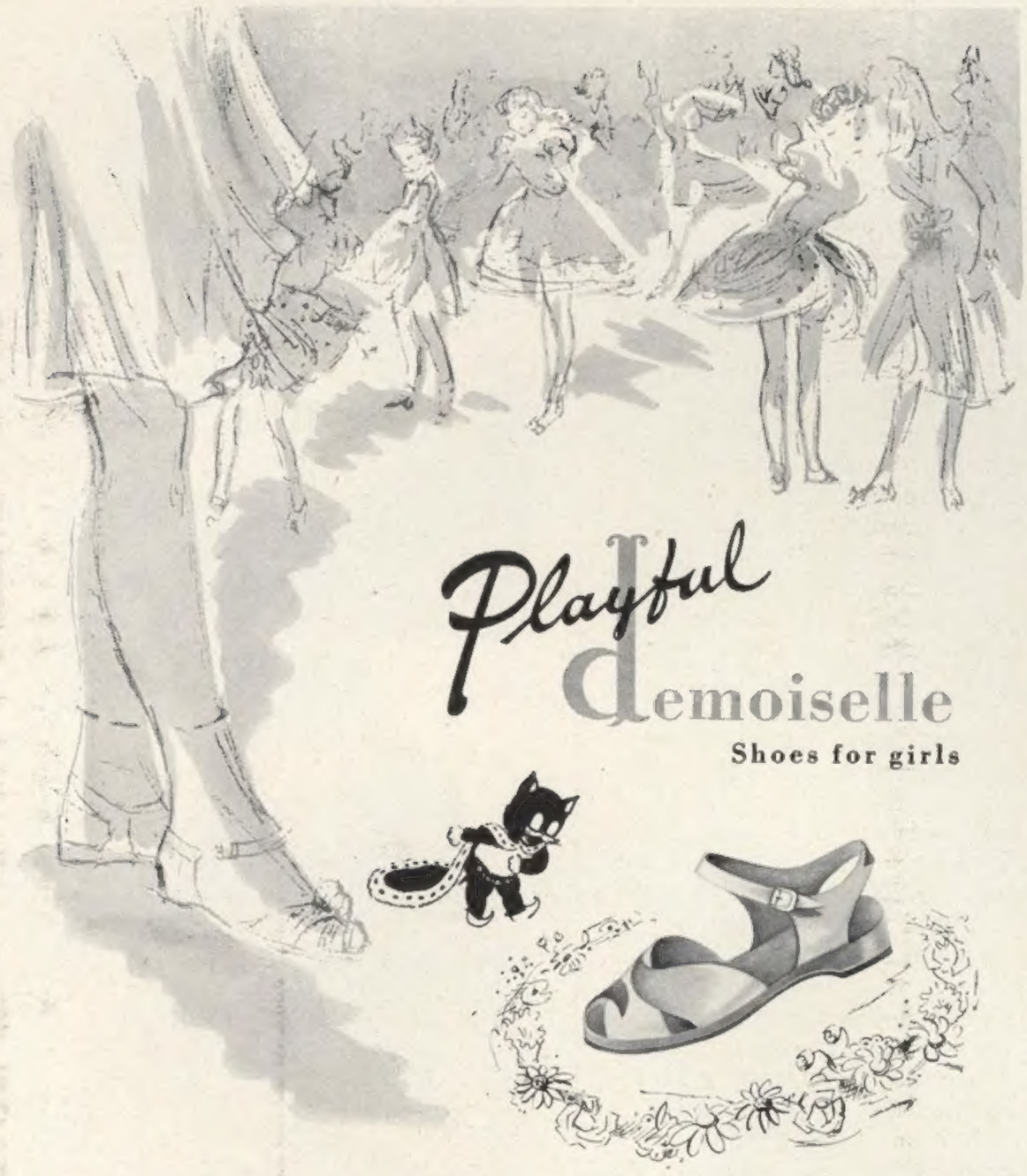
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(Other views, sizes of Patterns on pages 100-103)



1138 1139

Above left: Jacques Heim suit, No. 1138. Sizes 12 to 20 (30 to 38). For size 16 (34) : 4 yds. of 39″ material; gilet: ⅞ yd. of 35″. $2.50.
Above right: Lanvin dress, No. 1139. Sizes 12 to 18 (30 to 36). For size 16 (34) : 5⅛ yards of 39″ material. Price, $2.50.



1140 1141

Above left: Patou suit, No. 1140. Sizes 12 to 20 (30 to 38). For size 16 (34) : 3¼ yards of 54″ material. Price, $2.50.
Above right: Paquin dress, No. 1141. Sizes 12 to 20 (30 to 38). For size 16 (34) : 5⅞ yards of 39″ material. Price, $2.50.



1142 1143

Above left: Griffe dress, No. 1142. Sizes 12 to 20 (30 to 38). For size 16 (34) : 5⅝ yards of 39″ material. Price, $2.50.
Above right: Jacques Fath dress, No. 1143. Sizes 12 to 18 (30 to 36). For size 16 (34) : 5⅜ yards of 39″ material. Price, $2.50.



1144 1145

Above left: Schiaparelli dress, No. 1144. Sizes 12 to 20 (30 to 38). For size 16 (34) : 7⅝ yards of 35″ material. Price, $2.50.
Above right: Robert Piguet suit, No. 1145. Sizes 12 to 20 (30 to 38). For size 16 (34) : 5½ yards of 39″ material. Price, $2.50.

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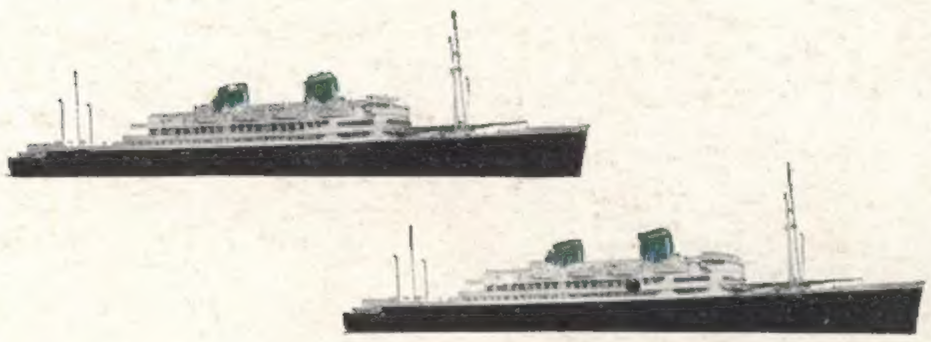
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